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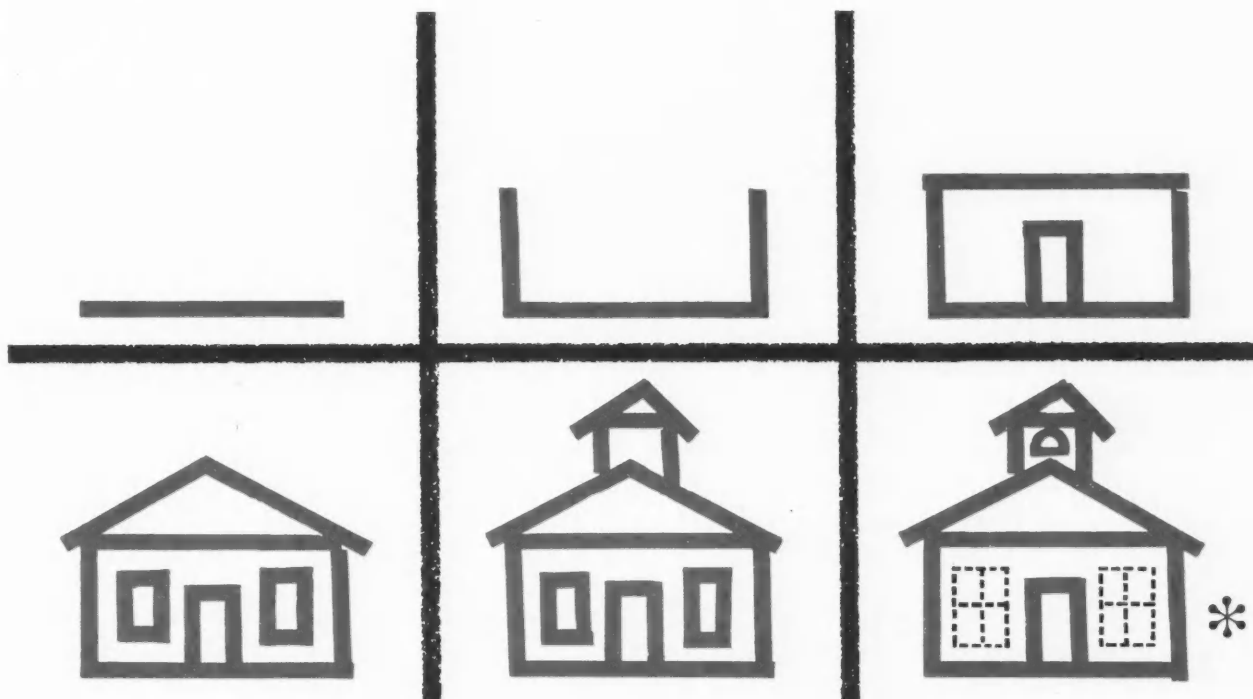
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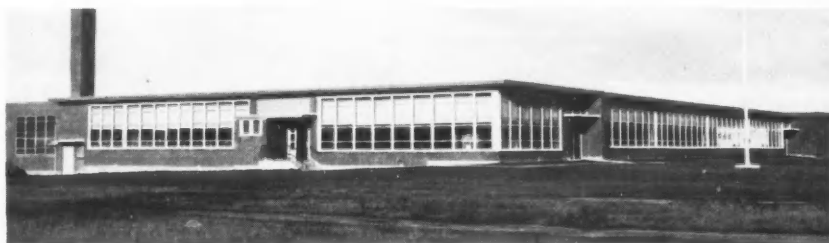
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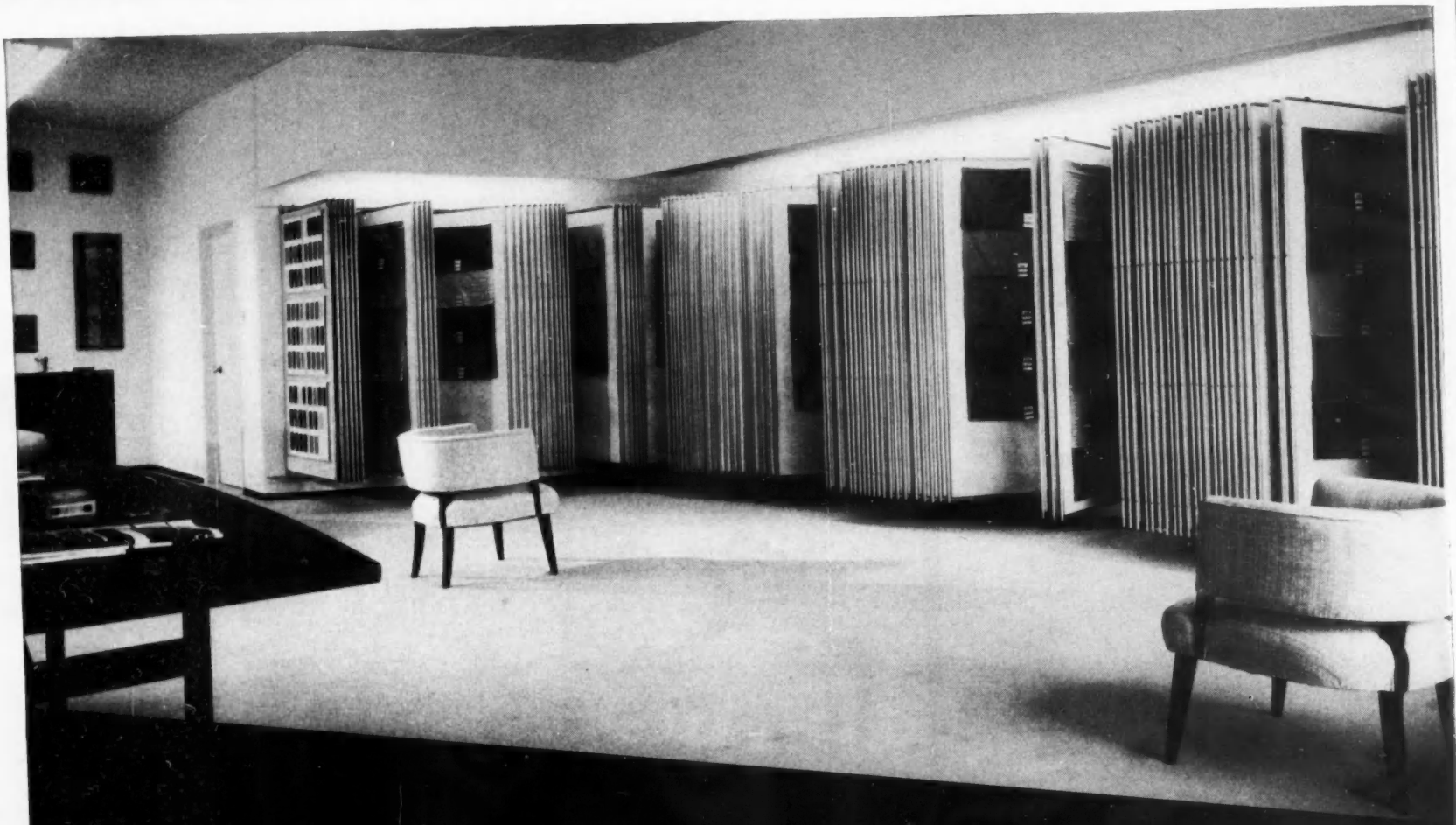


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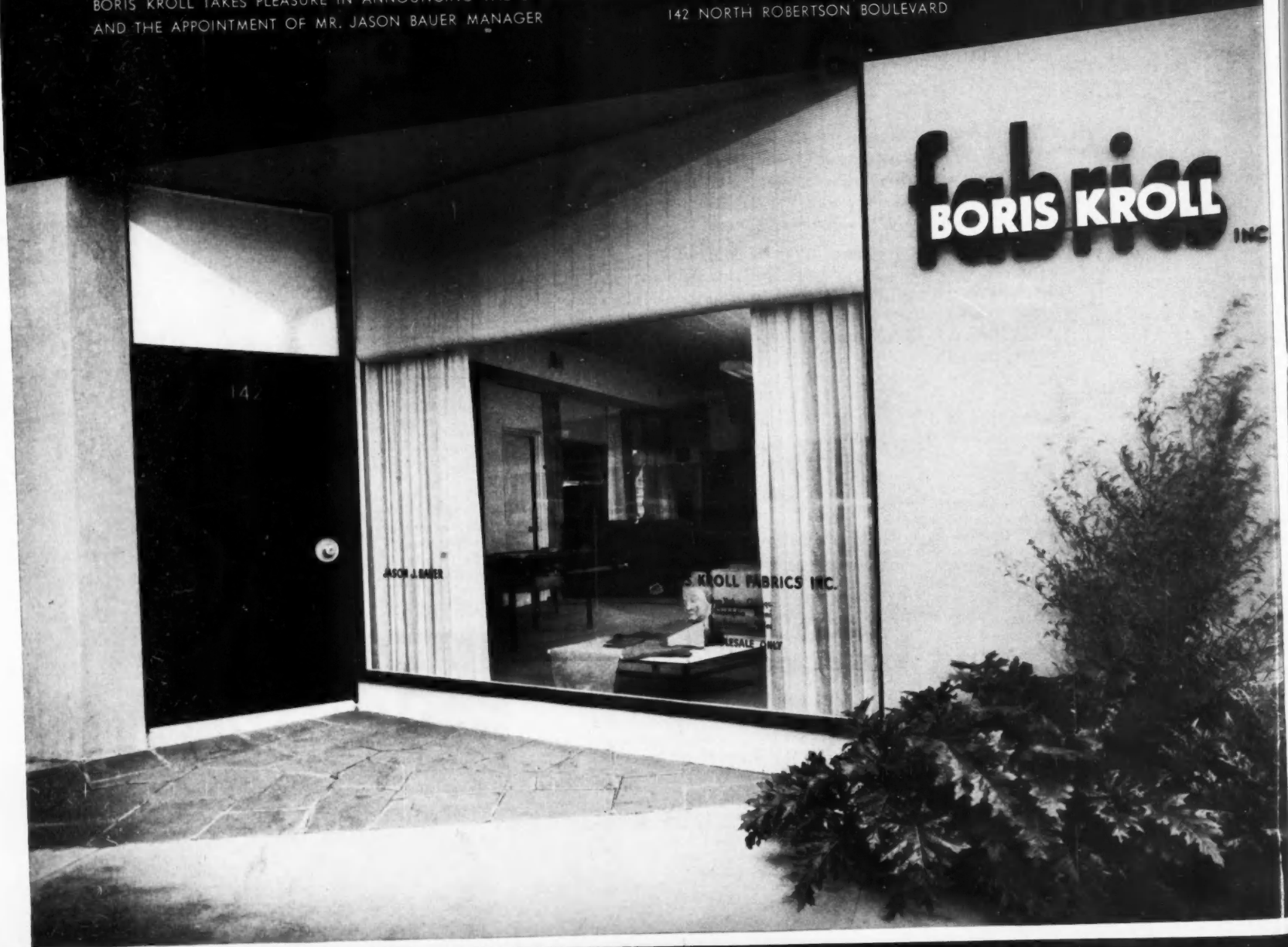
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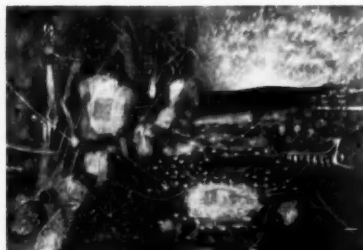
VOL. 72, NO. 4

ART

BELLE KRASNE

The March column was erroneously attributed to Otis Gage, and should have been credited to Belle Krasne.—Ed.

In recent years, Matta Echaurren has been shuttling between Rome, Paris, London, New York, Chicago and other centers of art and society, showing frequently, selling steadily and painting, as it were, on the run. And if one may judge by the paintings he exhibited earlier this season at the Sidney Janis Gallery, although he is one of the most talented artists at work today, and certainly one of the most facile, he has been racing across his canvases almost as rapidly as he has been racing across the continents.



Matta "New Dew"

Photograph by Oliver Baker

Courtesy of Sidney Janis Gallery

The vitality and abundance of Matta's ideas are such that he has had an important and persisting influence on contemporary American painting. While his work has always been highly personal, it was nonetheless a valuable source for artists like Gorky and his contemporaries in the 1940's; and though diminishing in influence, it continues to make itself felt today. The painting of the young "abstract" surrealist John Hultberg, whose *Yellow Sky* recently won the top award at the Corcoran, is a case in point.

However, the exchange of ideas has been reciprocal: there are elements in Matta's work—notably the calligraphic line and the method of dripping paint on the canvas—which testify to his kinship with the abstract expressionists. Still, his artistic personality is formidable; he has been able to assimilate the convulsions of the past ten years entirely to his own purposes. Whatever abstract expressionist means he has carried over into his own work, he has not used them for expressive ends. His "dripping" is a carefully contrived element in his designs. His calligraphy is superimposed: it establishes a foreground plane, relates the separate parts of his pictures in a traditional way; it assumes a descriptive burden in tracing the path of light. All this contributes to one's impression that what is going on in Matta's work is something essential literal or literary, that Matta is still chiefly concerned with subject. We remind ourselves that he is still a surrealist, preoccupied with an idea which takes as its premise illusionistic space.

A master of all the effects of perspective, he creates this illusion of space that is truly deep, as against the space of the abstract expressionists which is often as shallow as the area between the canvas and the top layer of paint. He suggests the deep space with forms which have an implied violent movement both into and across the canvas, and even beyond its edge; they seem to hurtle or splay out of the picture, or rush into it with immense velocity. For those who expect the action of a painting to have a beginning or an end, or to be contained by the canvas, the composition of these paintings will seem unorthodox. It has the unpredictable character of a commando raid on an airstrip; no logic—or at least no perceivable logic—dictates where the action will be cut off or at what point the blitz will end.

The way in which the picture is made, the painting of it, as I have said, is of less importance to Matta than what the picture says. In other words, he is motivated by an idea—specifically, by the idea of a frightening, mechanized world that is imminent, a world at once wholly imagined and intensely real.

The desire to express vividly the diabolical element in man and his environment relates Matta to such fantasists as Bosch and Grunewald. And, in fact, his *New Dew*—a lurid, mysteriously charged landscape full of bizarre forms and eerie lights—is fraught with an

atmosphere of pervasive evil close in spirit to that of the *Witches' Sabbath* by Bosch. But the analogy between the work of Matta and that of Bosch should not be pushed too far—notwithstanding the contentions of contemporary surrealists to the contrary—for if Bosch put his imagination to the service of his painting, quite the reverse is the case with Matta.

Painting has come to mean less and less to him as ideas come to mean more and more. Where his earlier work is distinguished by felicities of color and surface, his latest pictures have very little to recommend them as paintings; they are, in fact, token paintings, reminders of what Matta could do if he cared to take the time. Hurriedly sketched over a unifying gray ground, the outlines of his now-familiar symbols have been filled in with chalky grays. The surfaces are dry, powdery; color is used sparingly for strategic sensation.

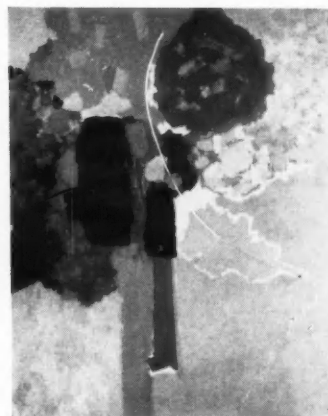
It is easier, I think, to find literary parallels for Matta's work than to find analogous paintings. Like the science-fiction writer, he has created a whole realm of convincing, grim make-believe. Inventing the appropriate symbols, he has formed an image of mankind dehumanized, a monstrous view of tomorrow's world of robots, space ships, flying saucers, interstellar wars. He has shown us, as did Kafka in his "Penal Colony," an infernal machine of man's invention for man's destruction.

Valid as the imagery is, however, it is not enough, for Matta has not gone as deeply as he might into the problems of painting; the execution is less brilliant than the ideas expressed. His recent work, in fact, is breathless, summary. Thinner, balder than his earlier works, these new pictures strike me as illustrations rather than as paintings. But since they are illustrations of a very violent world, they succeed in shocking the spectator to attention.

John Ferren's world is at the opposite extreme from Matta's, for Ferren makes painting itself the idea. That he has a great many ideas for painting, as well as the skill with which to realize his ideas, was apparent in his recent show at the Stable Gallery. It was an important show, ambitious not only because it included so many paintings and such large ones, but also because the experiences it offered were so varied.

The variety of Ferren's work, of course, will bewilder those who expect to move quickly from picture to picture in a one-man show. It is remarkable, however, that Ferren can bring off so many effects and so many kinds of painting without losing his identity. Sophisticated, experienced, he can, if he wishes to, command any number of purely technical means. He can paint a surface so that it appears to be either dense and impermeable or thin and porous. He can make a stunning, hieratic flourish with a broad brush, or an assured gesture with paint squeezed directly from the tube.

Being a whole man, he wants to produce whole works of art. The point for him is not to see how much he can take out of painting, but how much he can put back into it—how much form, pattern and, in particular, color. From the many means available to the contemporary painter, he selects discerningly; indeed, he reassembles contemporary painting, synthesizing in his work fragments that Rothko, Soulages, Mathieu and others present as complete statements.



John Ferren "The Garden"

Courtesy of Stable Gallery

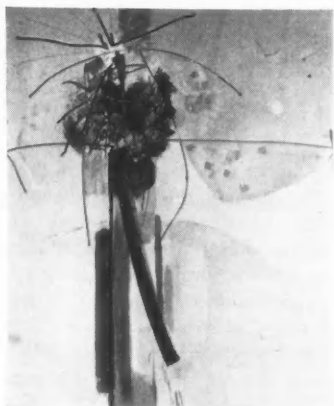
Ferren's work conjures up an image of nature's profusion—as a botanist might see it from one perspective, or a frog or grasshopper might see it from another. It is florid, variegated, gorgeous. It is an evocation of a season or place—*Spring Tree*, *The Garden*, *Mediterranean*, *Wyoming*. But more than anything else, it is a kaleido-

scopic succession of color experiences. The mood of the color shifts abruptly from picture to picture, from violence to tenderness, a shout to a whisper; and so the eye of the beholder must make rapid adjustments and frequent ones.

While the color is dazzling and elegant, it is also often complicated, for Ferren is too knowledgeable to be merely tasteful. Not that he cannot be merely tasteful: witness the delicate *Yellow Intuition*, in pale lime green and lemon yellow. Or, in fact, that he cannot be tasteless: witness the gaudy *Summer with Cymbals*, like a gigantic butterfly with mottled wings. These pictures, and perhaps one or two others in the show, fail either because they are concessions to popular fashion (just as the catalogue for the show, with its Mathieu-like trademark, was a concession) or because they reveal a lushness not altogether alien to Californians.

Still, Ferren can and does use color abundantly, variously, magnificently. There are surprises at every turn. There are delicate nuances and striking effects, tough juxtapositions and tender ones. A yielding stain of red, floating on a putty-colored field, is encroached upon by an incisive coarse-textured profile of gray. Here and there, notes of dark green, light blue and vermillion, and a sandy passage, form a chorus to the suspended action of the red and gray forms which meet as night meets day or as negative meets positive.

This is a romantic painting; *The Conquest of Mexico* is a dramatic one. Here, a core of paint, sending out arc-like streamers of color, is mounted like a Catherine's Wheel on a broad strip of orange which bisects the canvas vertically. The orange vibrates against pale green, and the shock of this juxtaposition is re-enforced by a curving swipe of red, about two inches wide, which swings like a pendulum from the vertical axis. Arresting, stunning, the painting is a heraldic symbol of joy, a brilliant gesture of affirmation. And like a number of other pictures in the show, it indicates how much a mature painter can do when he does his best.



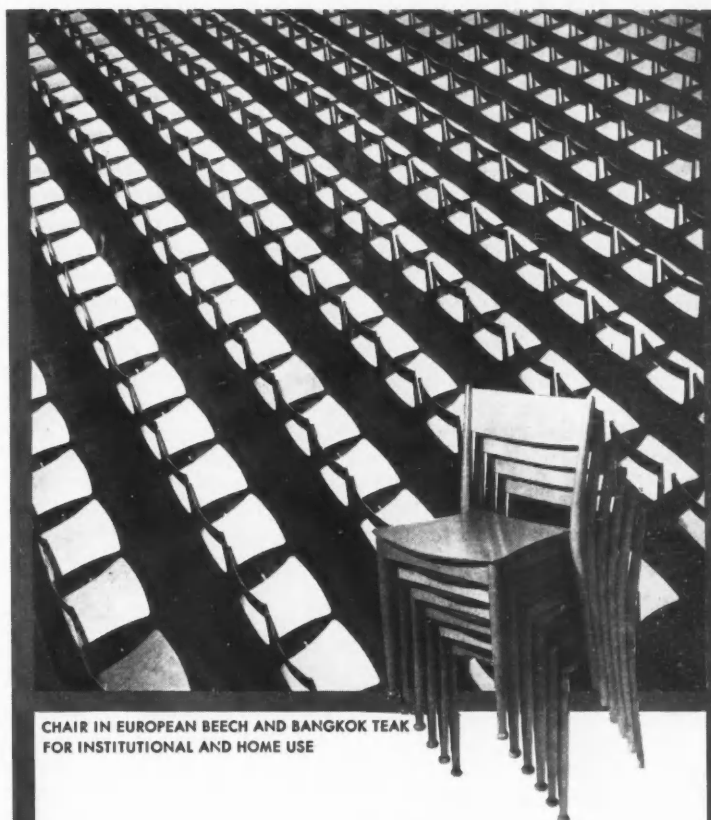
John Ferren, "The Conquest of Mexico"
Courtesy of Stable Gallery

Gesture is a world that also applies to Mathieu's paintings, recently shown at the Kootz Gallery. Indeed, Mathieu's art is largely an art of gesture. It is as suave and elegant as Balinese dancing, but also as fitful as the bolder Kabuki. Dancing comes to mind inevitably because of the choreographic nature of the painting, and because Mathieu's graceful movements, like the dancer's, are repeated in painting after painting; but also because the sensations which his paintings convey are kinetic rather than emotional or intellectual.

His painting is further comparable to the elaborately stylized flourishes that appear in books of Italic script, and to the ceremonious gestures of fencers before the start of a match. But the motions of the dancer, the calligrapher and the fencer are expressions of disciplines and, at least in some degree, refer back to ritual, to writing, to manners. Mathieu's gestures have no such reference, but spring immediately from the interaction of the reflex and the hand. And gesture, lacking rationale and motivation, readily reduces itself to gesticulation. (I am not aware of the rationale which Mathieu proposes for himself, with its aristocratic trappings and historical allusions; but this strikes me as an invention after the fact.)

Mathieu has a reputation for being audacious, which is difficult to understand until one remembers that reputations are often made by publicists and that he himself is in charge of public relations for the French-American Line. But his paintings are no more audacious than French travel posters, and no less chic. The combinations of

(Continued on Page 30)

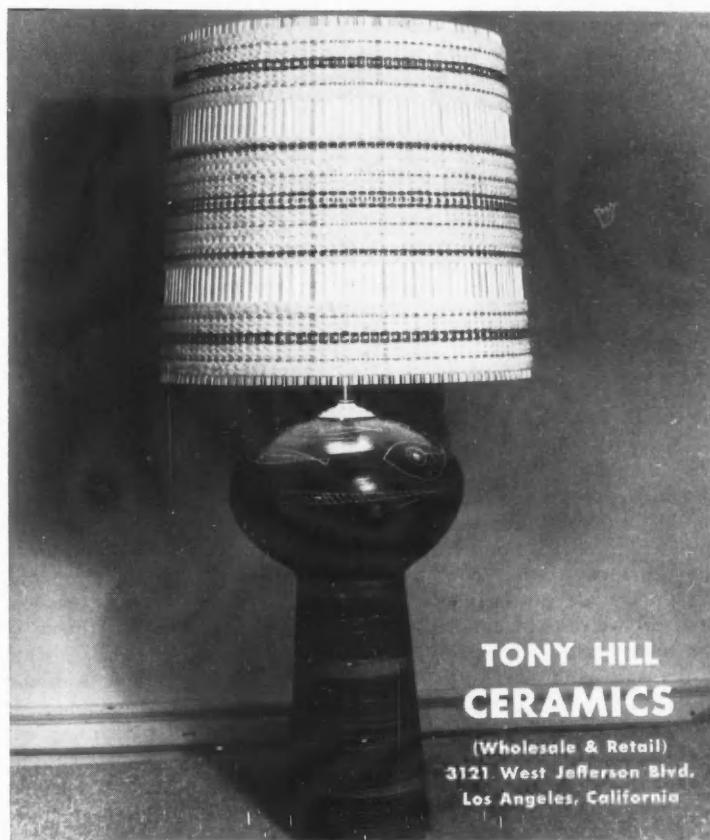


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MUSIC

PETER YATES

THE JUILLIARD QUARTET

Several years of articles ago I wrote about the Juilliard Quartet, "The first quartet of the future." A friend who went with me the other evening and had not heard them before said afterwards, "Nothing stands in the way of their becoming one of the great quartets of all time." He meant, he explained, that they play the music so thoroughly that there is no room for mannerism; they play the design fresh as if no other quartet had played it before them. They imitate no quartet habits. Each note, each phrase, each separate part, each instrument is played completely, shaped, is heard in company with the others. When they play too fast, as facility too easily allows nowadays, the shapeliness of what they play is not diminished; when their tone is large it does not become heavy, when soft it does not become light or thin. One does not hear in them the ostentation of refinement that is for some a criterion of elegance, as if each instrument would be more genteel than the others. For each work there is its style, not theirs. This is a marvel.

We debated whether their playing is without vibrato, or whether after the teaching of Carl Flesch the vibrato may be very rapid and light. Or it may be that they use both sorts, having learned from playing Bartok quartets in how many different ways the strings may be sounded, instead of the superimposed vibrato which is all sonority and heaviness and at last just thickness and thinness. The tones impinge strangely, each pure, clear, translucent, unlike the denser sonorities to which we are accustomed, and space is between the parts. Is it because they began their career playing Bartok, Schoenberg, Berg, and Webern that they are able to make us hear the classics fresh as modern music and the modern music as direct as classic and as fresh?

They played this time for the Music Guild the *Lark Quartet* by Haydn, a new quartet, the Eighth, by Ernest Toch, and the Third *Rasumovsky* by Beethoven. May I suggest that it is time to begin putting the Haydn quartets at the end, or the middle, anywhere but at the beginning where the style may be lost by being too open and too soon. It is more difficult to hear most of Haydn than most of Beethoven. Let us have such a program backwards but instead of the Third *Rasumovsky*, which is designed for ending a program, the *Harp*, with which it is better to begin. Then it will be possible to hear the *Harp Quartet* more often, and quartets will have to play the Beethoven as well as ever and play Haydn at the top of their style, instead of showing off how fast they can play the Third *Rasumovsky* which is already fast enough for the ear as it is written. Then Haydn quartets would not be able to be thrown away, and we should hear more of them. No quartet should play Haydn, not even the Juilliard Quartet should play Haydn, for their own sake, for its sake, and for the listener's sake, until everybody has been warmed up to the business. But the Juilliard Quartet played the Haydn as well as could be, although in the wrong place.

Ernst Toch has composed several quartets since I last heard one of them. For this he is to be congratulated. The Eighth Quartet is, he says, written in twelve tone rows and is the only quartet he will write in twelve tone rows. If he does not like tone rows why should he use them; if he uses them why should he not use them again? Here he uses them well, one at a time, making an attractive open composition, so open that when in the third movement the big theme enters *cancrizans inversus* and then *rectus* one can hear it and delight in it. He does not write more than a few measures of twelve-tone counterpoint but keeps always a big theme in the foreground, as if not to lose his place. The big theme is always a pleasure and modulates from point to point of the row, being harmonized as it moves in such a way that the ear is delighted. If twelve-tone writing can give him such ideas, even if his writing explains that he does not really care to understand what twelve-tone writing is, he should continue to use it.

The Quartet begins with the opening of Bach's six-part *Ricercar* from *The Musical Offering*, which then becomes a tone-row if not in the style of any by Schoenberg or Webern, and it is developed to make a slow fugal introduction very like in brief the first movement of Bartok's *Music for Strings, Percussion, and Celesta*. Toch then

becomes himself and continues as we would recognize him. In the second movement he introduces a fanfare of repeated notes and then goes into a cadenza like one of Schoenberg's rhetorical figures, a display of melody in the entire instrumental range. This is an excellent, admirable quartet, regardless of its imitations. Why should he not imitate, if he enjoys other people's music that much?

SIMPLE EXAMPLES: THE SAINTS' LIVES OF GERTRUDE STEIN

The poet Rilke, when he was exalted, wrote about Angels. Gertrude Stein, in the ordinary courage of business, wrote about People and Saints. She did not make a sharp distinction: Saints' Lives Simple Examples. She wrote also about animals and landscapes, seeing them making up a foreground and a background. She also wrote explaining almost anything but not what she was saying. It is very mysterious around us, Rilke intimates. Gertrude Stein shows us around; it is very mysterious but like a saint's life, precise, exact, in a landscape. That is to say what it is and also what it is not. It is discontinuous as everything around is discontinuous in a continuum, but not fancy. She did, she did not make a sharp distinction, because whatever is is precise. What is a continuum? It is simply the present as it is, present. A still life or life still as in a painting. She could do whatever she wished and she did this. She did not need to toll a bell. She did not beg borrow or steal. A Defoe on our island.

Gertrude Stein makes us consider words, sentences and paragraphs and who are in them. She bores us and makes us very angry because we are not in them and what is in them is in them and we cannot see it but we know that it is in them and we cannot see it. That makes us very angry. It is a part of their charm for us. Nothing that makes us very angry can not interest us, not boredom nor what is in it that is mysterious, nor what is before us, precise, exact, although we cannot see it. So nobody reads Gertrude Stein except what everybody can read, everybody reads that. She is like a cloud or a table in anybody's garden or a landscape. Never forgotten. Everybody knows what and who she is. As much and far as they know anything they know that. Everybody knows the weather and accepts it. It is surprising and what can anybody do. Gertrude Stein very much the same.

Patience patience courage. Patience courage to write like that, not stop. All nearly all her best friends laughed and were discouraged for her. Everybody had a past in the nineteenth century except Gandhi, Einstein, and Gertrude Stein. Saints are present, very hard to deal with—cards or pigeons everything has an actual present difference to deal with—very hard to deal with anybody in the twentieth century. All the millions of everybody else having been confirmed in the nineteenth makes the twentieth century a metaphysical present. Gertrude Stein was at home wherever she was and that is where everybody else is. Now where is that? A gifted present. A present gift.

I am not trying to imitate Gertrude Stein. If you know well how she wrote, I am not imitating that. Not any one of her ways. When I write about Gertrude Stein I am not satisfied. Nobody else is. Parody cuts down fancy to laughs and gets rid of it. But parody in the comic magazines brought Gertrude Stein friends. Was she a great clown, was she a great saint? Everybody looked to her for something not knowing what it would be. Afterwards she was famous and toured the continent giving lectures to students. Everybody was happy and nobody confused. More and more she became everybody's friend. That would be a saint's life, wouldn't it. She was a saint putting down words. Everybody granted that. I am not trying to imitate Gertrude Stein, but how can anybody deal with Gertrude Stein except exactly within the sound of her own exactness.

She wrote poems, novels, plays, operas, mysteries, children's books, explanations, biographies, critical explanations, portraits, prayers, about wars, about countries geography, about countries even history, about landscapes, about people and animals and saints. And epics, I call them epics because they are so long and so many of them all internally self-consistent and self-concerned like culture going about its own business, history a civilization in a test tube. She knew and everybody else knows she knew exactly where she was. Discouragingly astonishingly humorously always that is exactly there, unembarrassed and not hintingly apologetically self-conscious, not an artist-colony artist but a laboratory makes, a seer

of other sides. Slides and sightly and aside.

Being then writing her autobiography the autobiography of her friend Alice B Toklas, "I myself," she wrote, "I myself have had no liking for violence and have always enjoyed the pleasures of needlework and gardening. I am fond of paintings, furniture, tapestry, houses and flowers even vegetables and fruit trees. I like a view but I like to sit with my back turned to it." Gertrude Stein the opposite sat very intently doing nothing with her hands.

She knew her period, her period was desperate. She knew that intently and had no despair for it. She knew her desperate period and outgrew it. She outgrew also her own desperate period. Appear to be resolute even when you are not; appear not to be resolute even when you are. After that she began enjoying seeing herself in print. No man to protect her if she didn't need one. Who were her best friends but the best artists, everyone not the best artists and others. Not French not German not Italian not Spanish not English literature but American, more American than any American in Paris. Inclusively she like Walt Whitman had tended soldiers in wars, he in one she in two wars. She and he both each thought and wrote living writing with a rhythm each like nobody else. She couldn't help it if she wrote with a rhythm like nobody else, and when she tired of it, tired of that rhythm, living writing broke it up, let it be more difficult, unreadable, too full of small syllables for eye to catch, it continued to be hers, her rhythm, her infallible prophetic saintliness. What are saints? She was preoccupied by saints. Saints and people. Saints as naturally present to the human race as Rilke's angels are rhetorical, woodcarved in the fashion of German angels. She was as apart preserved from angels as from Guernica. Arnica for Guernica. To be preserved from pain and all hurt.

Living in the midst of artists wars invasions she and Alice Toklas lived like an axiom of the father of Alice Toklas. "One of his axioms I always remember, if you must do a thing do it graciously. He also told me that a hostess should never apologize for any failure in her household arrangements, if there is a hostess there is insofar as there is a hostess no failure." Saints were leaning out of all her windows. Saints were in her foreground and background. Saints and painters. She had a proper superiority and kindness to literary persons. She had a respect and reverence for America and no shame of it, except that after her second world war when she sat among the aimless GI's waiting to go home, who would be at home with her as not with T S Eliot, she was angry and disturbed. She began considering what would happen to them as well as everybody in the United States. America was a continent, her own, containing people. The United States a government. She thought, she wrote about that. She wrote Brewsie and Willie, she wrote Wars I Have Known.

Earlier she wrote in What Are Master-pieces? "If there was no identity no one could be governed, but everybody is governed by everybody and that is why they make no master-pieces, and also why governing has nothing to do with master-pieces it has completely to do with identity but it has nothing to do with master-pieces. And that is why governing is occupying but not interesting, governments are occupying but not interesting because masterpieces are exactly what they are not." Would you say that is Tocqueville and American?

She was occupied when France was occupied but she was not occupied with it. Nobody no German found her out. She had no regard for government, no fear of enemies, she was not invaded, she was more at home anywhere than Gertrude Bell and resembled Tish. Mary Roberts Rinehart's Tish. She thought a great deal about history. She was occupied with it and in it but not by it. She was large and pacific as that Melville's ocean, saintly prophet large and unopposable as any Ahab or that whale. She was large and placid, eddies and moving always southing as that Mississippi on which Mark Twain floated his singular masterpiece. She and Sherwood Anderson worried about Hemingway. "Gertrude Stein said, Hemingway remarks are not literature." Papa he was not yet Papa did not answer that. Before her output American writers are seen accidental, gnomish, preoccupied with emotions, sentimental. Her plots are not killing. Simply seeing in her is more mysterious. She knew that saints live more than killers, that deducting and explaining are more interesting than killing, who did it. Hardest and best, to see and record whoever a saint is.

She had thank goodness a small but independent income.

Her brother Leo, the foremost contestant against her in her liv-



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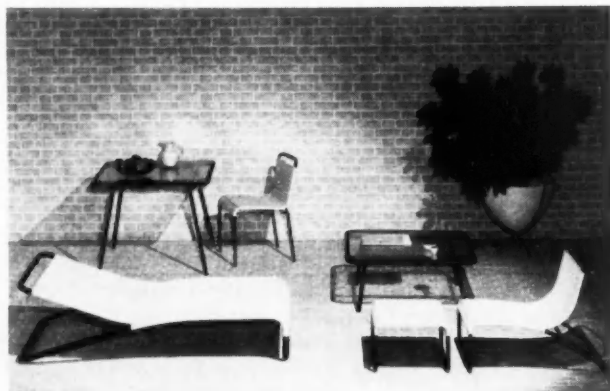
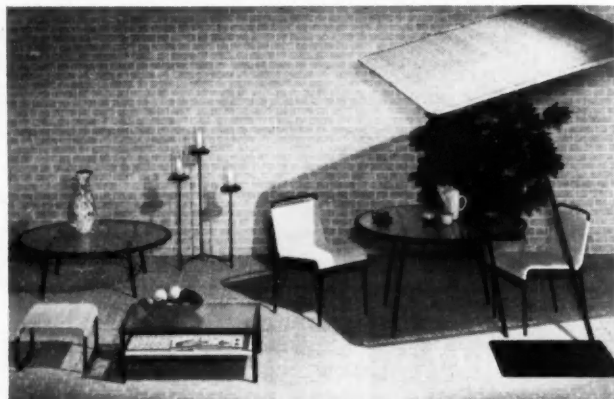
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ing, also had an independent income and started out to become famous by being anything an artist was. He wore the nineteenth century cadaverously around him like a nightshirt. He became an internationalized provincial as Ezra Pound became an internationalized rustic. The rustic virtues are sound if complaining and eccentric; the provincial virtues we see in every city and university, knowing something only a little better than the next person. A rustic knows how to sow and plant; we believe a dilettante does not. Leo Stein did not know how to sow or plant or how to live homely in the world a saint. He grew critical and she grew and grew indifferent. She grew and grew, she couldn't help growing, growing more different and more indifferent. He became a small, withered, spiteful, hating man. Hear what she writes. Two, Gertrude Stein and Her Brother, page 4.

"One of them is one having had, having sound coming out of that one. She is one having sound filling her in coming, completely filling her in coming out of her. She is one having sound filling, filling in coming out of her. One of them is one having, having had sound coming out of him. He is one filling himself with the thing, with the beginning, and the sound of that thing, the sound of that beginning filling is coming, has been coming out of him."

And again and again this terrible thing. Two, page 7.

"Coming and not coming, enjoying and being charming, jerking and not jerking, gently and with enthusiasm, brutally and not completing, occasionally and continuing, steadily and explaining, excitedly and not deciding, deciding and beginning again, completing and repeating, repeating and denying, hesitating and terrifying, angrily and beginning, angrily and completing, concluding and denying, completing and undetermined, ending without beginning, continuing without realizing, ending without experiencing, imagining without beginning, imagining without ending, imagining and beginning completing, denying in denying, doubting without affirmation, imagining completely imagining without complete beginning, without complete middle without complete ending, feeling without emotion, trembling without continuing, giving without needing, withholding without decision, coming with denying the coming, needing without knowing, happening with exhaustion, going on with listening sound is coming out of him."

Too bad like hell and Dante and for the same reason. Gertrude Stein knew that not everybody can be by being a genius or a saint. It is too bad, too bad like that.

Gertrude Stein does not imagine fiction as fiction appearing to be true. It is true and it is not true. Not not true appearing to be true. True as appearing to be as true as on a page. That is as true; it is all that is true. It is all true if you believe is what being true is. If you do believe. How do you do. If you do believe how do you know. Very well I thank you. (Fame and fortune are piled up in the same fashion. How about automobiles and beers. But observe that in Gertrude Stein's writing it is the virtue of a style. To be as true as she is or to ring as true you must give up journalism and write statements). She composed sentences and paragraphs. She also put down words for themselves or to be next door neighbor. However she chose to compose poems or prose or plays or however disagreeable it may be trying to read a page of hers, every statement is a statement. "A rose is a rose is a rose is a rose" is a circlet of statements, rose-petaled as is a rose. As Fine As Melanchtha. The word rings the word repeated like a bell. The context is statements and so prophetically rings true. True as a well. She liked as well that sort of word game. But no Joycean puns, no allusion of learning. Whatever she states is as true for whoever knows nothing about it.

She had read as completely as Pound or Joyce but made no distinction of good or bad, likes or not likes. She read and did not like or liked what she read. One recalls Justice Holmes's grim determination to finish reading whatever book he began, no matter how dull. One feels in her no grim necessity to read or to be learned. She wrote an unfinished novel *The Making of Americans*. When she had discovered with it and in it everything she wished to know she left it at a thousand pages unfinished, the most cheerfully boring American novel. She and Sherwood Anderson rediscovered the *Memoirs of Ulysses Grant*. Her taste was for exact prose. No American has written more exact prose than exactly General Grant. She put him in *Four In America* as a preacher. That is better than George Sand.

(Continued on Page 31)

In his description of Gulliver's travels among the Laputans, Jonathan Swift relates how his traveller was privileged to be conducted through the Grand Academy of Lagado where, among many other ingenious projects, he found the academicians engaged on a scheme for abolishing words altogether. Since, it was argued, words were only names of things, their properties or behaviors, "it would be more convenient for all men to carry about with them, such things as were necessary to express the particular business they are to discourse on. . . I have often beheld two of those sages almost sinking under the weight of their packs, . . . who, when they met in the streets would lay down their loads, open their sacks, and hold conversation for an hour together.

"Another great advantage proposed by this invention, was that it would serve as a universal language to be understood in all civilized nations. And thus, ambassadors would be qualified to treat with foreign princes or ministers of state, to whose tongues they were utter strangers."

Today, of course, more than ambassadors are concerned to converse with people to whose tongues they are utter strangers and to say that a world-wide language problem exists is not only to state a truism but to make an enormous understatement.

Unesco, the educational, scientific and cultural agency of the United Nations, has had to meet, probably more than any other international organization, the problems arising from the diversity and frequent inadequacy of many of the world's languages.

Not only is there the obvious problem of understanding and communication between people, but also how to make the best use of languages, especially those that have no literature—because no written form of the language exists—or those whose literature is based on classical and outmoded forms. It is widely agreed that the best medium for teaching is the mother tongue of the pupil. But how can one attack illiteracy which is both a symptom and a cause of social and economic distress among millions of underprivileged people when their languages have no written form?

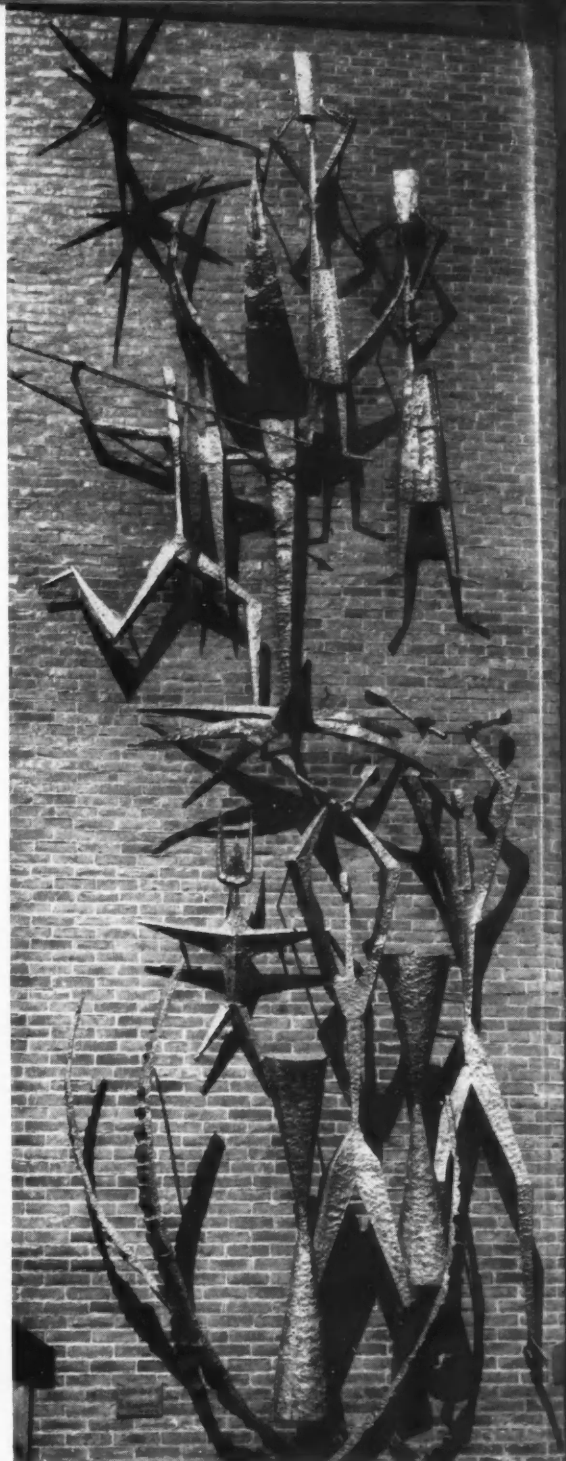
In addition to studying languages as media

for teaching in its fundamental education activities, Unesco has fostered translation projects in many fields: it has worked to make the world's literary masterpieces available in other languages; in science it has sought to make it easier for the scientist and the engineer to cope with technical articles appearing in languages with which they are unfamiliar.

Last August, at Nuwara Eliya, in Ceylon, Unesco brought modern language teachers together to discuss the current problems of their profession particularly with regard to the wider issue of international understanding. In so doing, it may have begun to approach the heart of the problem. After all, none of the radical world solutions to the language problem, sincere as many of them are, and promising as many of them may appear, are likely to be adopted tomorrow, or even the day after tomorrow. In fact, no drastic and all-embracing solution may ever be achieved. In either eventuality, efficient language-teaching with a minimum of time-wasting and a maximum of results remains a necessity.

It would be a solid achievement—and the goal is by no means utopian—if every child on leaving school found himself equipped to use even just one language other than his own. But this immediate, down-to-earth practical aim is not the only one. Language is a key. It unlocks the door to a real knowledge of other peoples. This is why, today, the role of the modern language teacher is such a vital one. His job makes him or her the unofficial ambassador of some one segment of the larger, all-embracing human community which has its existence beyond the frontiers of each individual state.

"Ignorance of each other's ways and lives," reads the Preamble to the Constitution of Unesco, "has been a common cause throughout the history of mankind, of that suspicion and mistrust between the peoples of the world through which their differences have all too often broken into war." Every day, in tens of thousands of schools, modern language teachers can play their part in dispelling just a little of this ignorance and can, by so doing, make the universal problem of language just that much less of a burden to the human race: just that much less of a threat to its future happiness.—UNESCO COURIER

BERNARD ROSENTHAL

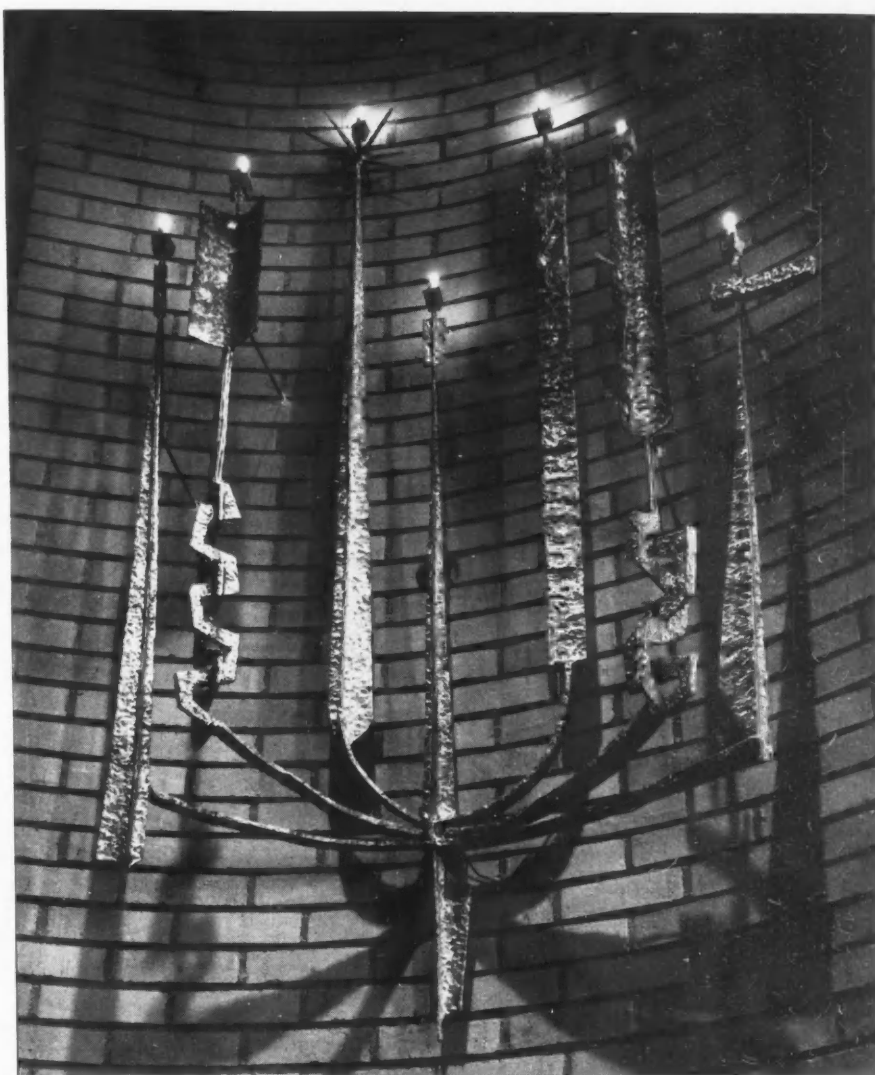
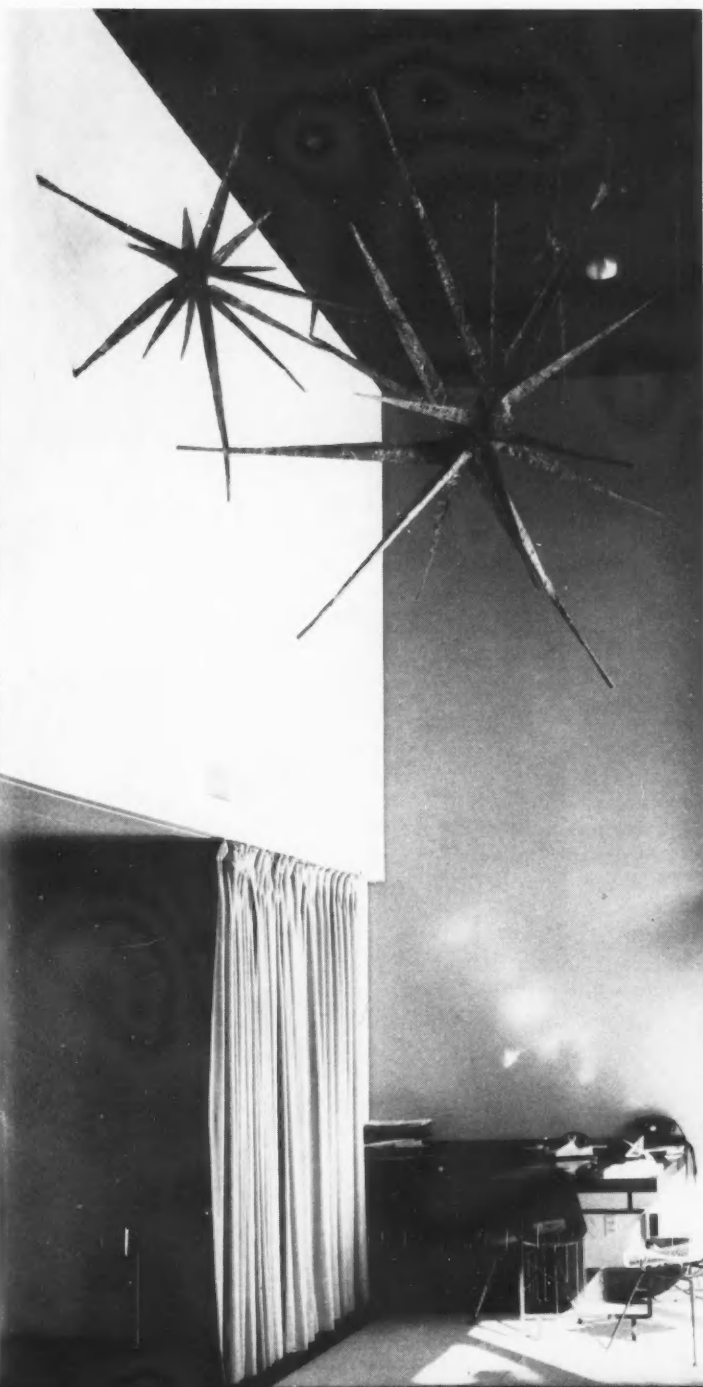
Shown here are several examples of Rosenthal's recent work in collaboration with the architect. These pieces, done in bronze, using his highly developed welding techniques, become a necessary part of the building for which they have been planned. One of his particular talents as a creative artist in the field of architectural sculpture is that his work becomes, in the best sense, collaborative.

It is encouraging, both for the architect and the artist, that they have begun, at last, to find a renewed common ground of understanding and that there is an increasing recognition of the need for a commingling of talents as architecture in our time develops a maturing, contemporary vocabulary.

Rosenthal has broken much good ground in relating his work with that of the architect to the end that sculpture, which has for so long been merely embellishment, becomes a strong participating statement within the over-all concept. He has been able to enliven and extend the intentions of the projects and, in respecting the obligations of collaboration, he has won great respect for himself and his work.



Sculpture for Capri theater in San Diego, California; Frank Gruys, Architect

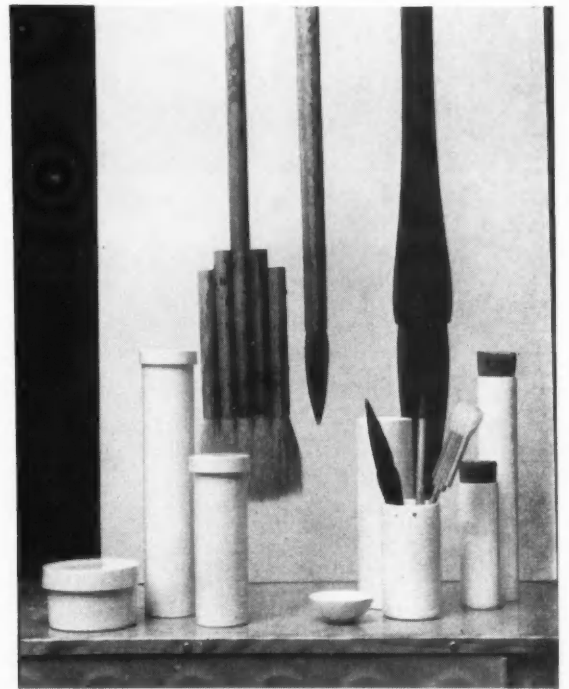


Menorah for Temple Emanuel; Sidney Eisenshtat, Architect

A NEW CAUSAL STRUCTURE FOR CERAMIC DESIGN

BY LA GARDO TACKETT

Research and prototype vessels from a project working toward the solution of a contemporary problem in industrial design



PHOTOGRAPHS BY TODD WALKER



In the summer of 1949, I became completely dissatisfied with my own work in ceramics. At the time my standards were based upon the subjective work of master potter Bernard Leach of St. Ives, England. I had read his book and had seen and handled his pottery while in England, and through his suggestion had searched out as much Chinese Sung Dynasty ware as I could find in British and American museums. I did not realize then that my own inclination was, in his and Herbert Read's terminology, "toward the art of the designed and for reduplication (rational, abstract and tectonic)" and so I had continued to act in that direction while attempting to utilize Leach's artist-craftsman philosophy (one hand—one brain). As a result all my efforts were frustrated.

In the fall I entered Claremont Graduate School in Claremont. The courses in art history seemed thorough though conservative and this did not displease me. Also I had exhibited at the Scripps Annual Ceramic Show at Claremont and had come to consider the ceramic department under director Richard Petterson the most technically advanced of any school I could conveniently attend. In addition to the aesthetic and academic grounding I would get there I planned to design a set of tableware.

My first six months at Claremont were spent under the spell of Oriental Ceramic Art and artist-craftsman concepts and I "threw" a limited set of tableware on the potter's wheel. It was exhibited that fall in a show of contemporary architecture as acceptable modern design. However, I had already decided that it was far from being what I believe contemporary tableware could be. Its limitations, I felt, were due to the solution forced by the limited tool I had used to make it. Yet I was unable to define my conviction until I began to relate Leach's work and standards with the limitations of the Wm. Morris—John Ruskin craft movement of the 1850's. Also, through Leach I found the same limitations in Sung dynasty ware.

There began a series of heated arguments with the instructors and advance students who supported this artist's subjective attitude toward ceramic design at large. Later I renounced Leach and Oriental art as being too much concerned with means and artistic expression and argued that their aesthetics were invariable and static. (I have since found that Alexander Dorners' use of the word immutable would have described my objections more clearly) and could not be the basis of the reality which was called for in this industrial age.

It is significant that my reaction led to the immediate discovery of the fallacy of emphasized function. My next efforts were in this direction and they led to highly specialized and therefore limited invariable vessels.

I was still seeking a principle of antithesis when I discovered a fine set of photographs of Greek Pottery. The more I studied these beautiful vases the less interest I found in producing isolated subjectively connotated vessels for it was in their sharp edges and unnaturally smooth finishes, their lathe-turned precision and refinements that I received a first indication of opposition to early Chinese subjectivity. I spent more and more time at my drawing board attempting to project vessels by the Greek orientation and like the Greek potter I sought forms which expressed pressure from outside being supported by tensions within the galbe of the vessel. Vincent Price selected one of my pots of this time for his private collection. Part of the decoration it bore was detached from the main body of the vessel and extended out into space on an appendage which was added for that purpose. It was my first concrete effort to escape



the organic aesthetic. Then I made a large platter and used as decoration the shadow of a man's hand. It was to show the merest link with something outside and away from the vessel.

With this hint of relationships, which were opposed to those formed by the various parts of a particular vessel, I attempted another set of tableware in which the various pots were related to each other. Again the results were disappointing for I found that this way led only to groups of related sculptured forms. I had only succeeded in emulating some of the more modern-looking sets of dinnerware. I realized that this latest attempt had simply converted Joshua Wedgewood's list of utensils into a modern idiom and nothing more. It was this realization which later made me understand in what manner we have been emulating the Great Names of English and Continental porcelain manufacture of the past. It is their same list of particular utensils which has remained our prototype to this day. This knowledge was enlightening but it did not at the time reveal the principle which I could neither define nor find—but which was necessary for further progress.

For almost two years I was at a standstill. I had finished my work at Claremont and was back at my pottery producing accessory ware for commercial sale. Although there was less time for investigative activity I did continue to probe for the beginning of a new concept, which by now, I was convinced was necessary if the problem of tableware was to be solved by the best tenets of industrial design. Gradually my attention was drawn in another direction. I became cognizant of the Dutch Constructivists, Theo Van Doesburg and Piet Mondrian and of the Russians Gabo and Pevsner and of Alexander Dorners. I realized, through Mondrian's essays, that it would be necessary to destroy the "set" of particular tableware and vessels which had until then been the causal structure upon which most all ceramic design had been based. It was I found, necessary to destroy the old, or what Dorners calls the "Immutable One," before constructive thinking could be pointed toward universal needs.

Thus I began to differentiate between "subjective" and "objective" pottery and I was able to associate the subjective with particular vessels and the objective vessel with universal qualities. It soon became apparent that pottery down through history had been given a particular connotation in spite of all attempts and needs to use it universally.

Around these discoveries I began a search for purely "objective" forms with a result which again agreed with Mondrian. "Complete objectivity is impossible, it is only possible to become less and less subjective." I wrote in my journal—"Pure vitality cannot be expressed in pottery forms, however pure plastics can be approached and universals partially perceived by making the vessels as neutral as possible." This statement I believe, substantiates my use of the neutral color white in all vessels.

My next efforts led to a simple white hemispherical bowl which I tested by placing it in the kitchen for mixing, refrigerator storage etc., then in the dining room for serving foods as in tableware, and finally as an accessory bowl in the living area. I later attempted to define its universal qualities and I was able to formulate that a bowl becomes more universal as it becomes less particular and that the objective bowl must be extended into a range of sizes and each reduplicated for maximum universal application. I threw eight different white hemispherical bowls on the potter's wheel ranging their sizes intuitively. In so doing, I now found the necessity for reduplicating them, for the required results indicated the precise

(Continued on Page 30)

MIES VAN DER ROHE

"900 Esplanade Apartments"





"Commonwealth Promenade Apartments"

Associates: Friedman, Alschuler & Sincere, architects Frank J. Kornacker, structural engineer William Goodman, mechanical engineer

Two 29-story apartment buildings, and four 28-story structures will be a new project now planned for the lake front in Chicago by Greenwald and Katzin, builders and developers. Both projects have been designed by Ludwig Mies van der Rohe. The new units will be immediately adjacent to the already famous glass house apartments he designed some years ago. The ground is to be broken within the next two weeks, and it is anticipated that the buildings will be completed within eighteen months. These apartment skyscrapers will be the tallest flat-slab, reinforced concrete buildings in the country, and, possibly, in the world. The maximum strength of concrete and steel has been fully utilized in achieving the utmost efficiency. Year-around comfortably controlled weather will be the result of one of the most modern air-conditioning systems yet designed. Heating and cooling during the same day will be possible depending upon the outdoor temperature.

The exterior of the buildings will consist of a series of prefabricated aluminum frames, 9 by 21 feet, specially designed to eliminate as many construction joints as possible thus affording

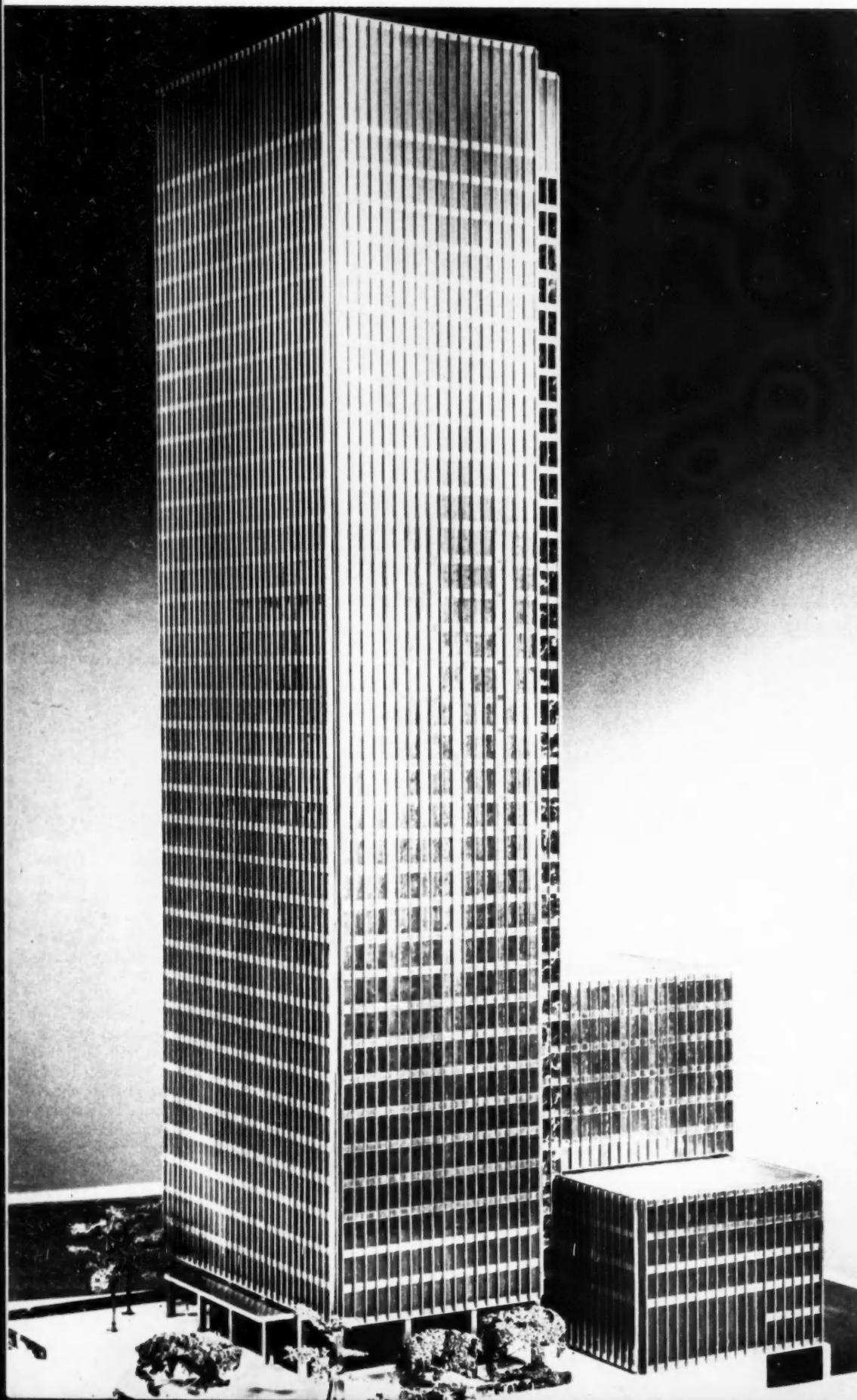
maximum leak-proof protection. It is predicted that the frames will revolutionize the entire concept of skins for buildings and result in a much faster and cheaper technique than ever before used.

The "900 Esplanade Apartments" will contain 533 units or a total of 2,358 rooms; the four "Commonwealth Promenade Apartments" will have 750 units with 3,750 rooms and parking accommodation for 650 cars. A central mall, one-story high, will link the buildings.

The project represents two years of painstaking planning, and every consideration has been given to the selection and the development of new products and techniques. All glass will be tinted to eliminate discomfort from heat and glare without reducing light; all doors will be ceiling high; air conditioning will provide maximum of ventilation. The walls between apartments have been acoustically designed to assure absolute freedom from outside sounds. Each project has been planned as a self-contained unit, with a commissary, valet shop, receiving room, automatic laundry, and playgrounds for children.

MIES VAN DER ROHE

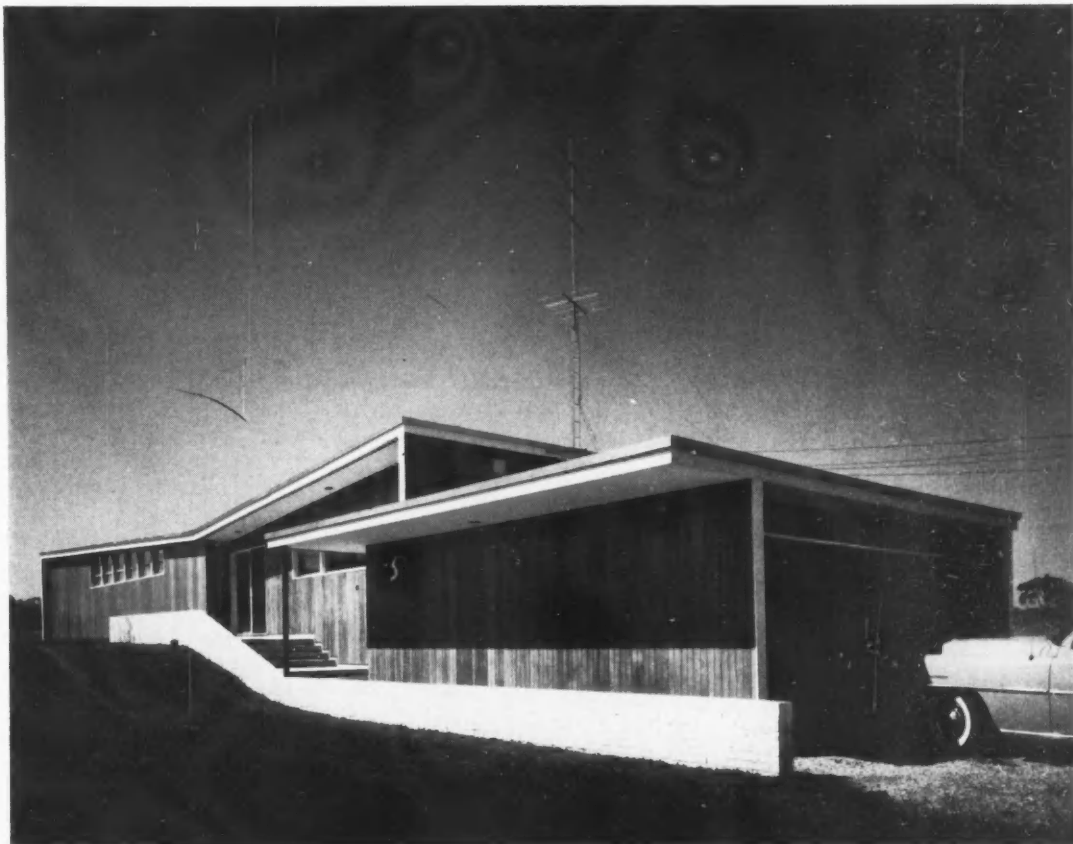
A major New York skyscraper will soon be in construction. Designed by Mies van der Rohe, in association with Philip Johnson, and Kahn and Jacobs, architects, and to be known as "Seagram Park Avenue," this 38-story structure will embody many innovations in architecture, engineering and site design. The project will cover the entire block between Fifty-second and Fifty-third Streets on the east side of Park Avenue, facing westwards across Manhattan Island. The plans include a plaza to extend along the entire Park Avenue frontage. Construction of the new building is expected to begin almost immediately with demolition of the buildings now occupying the site.



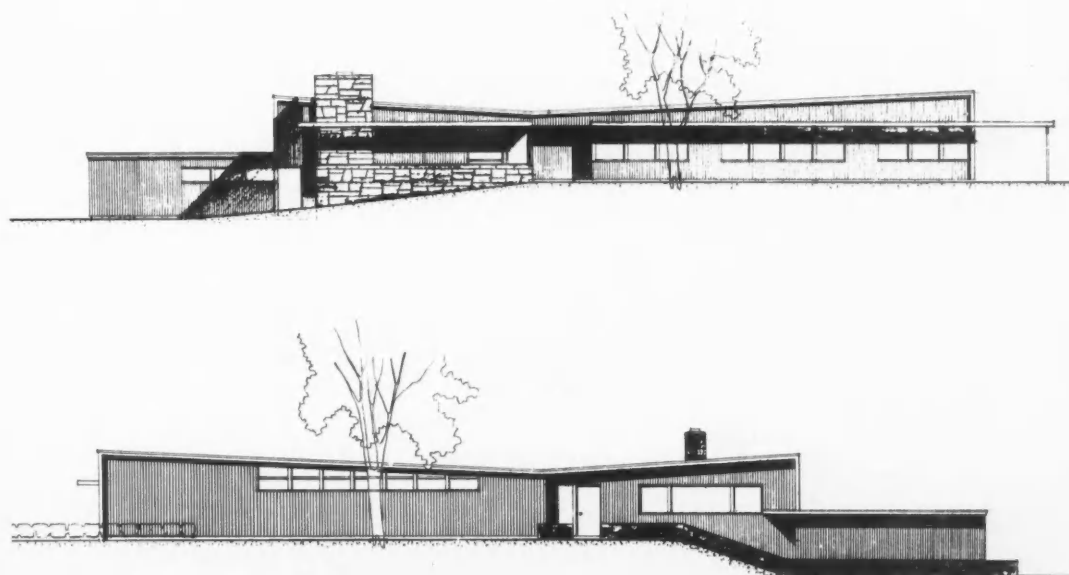
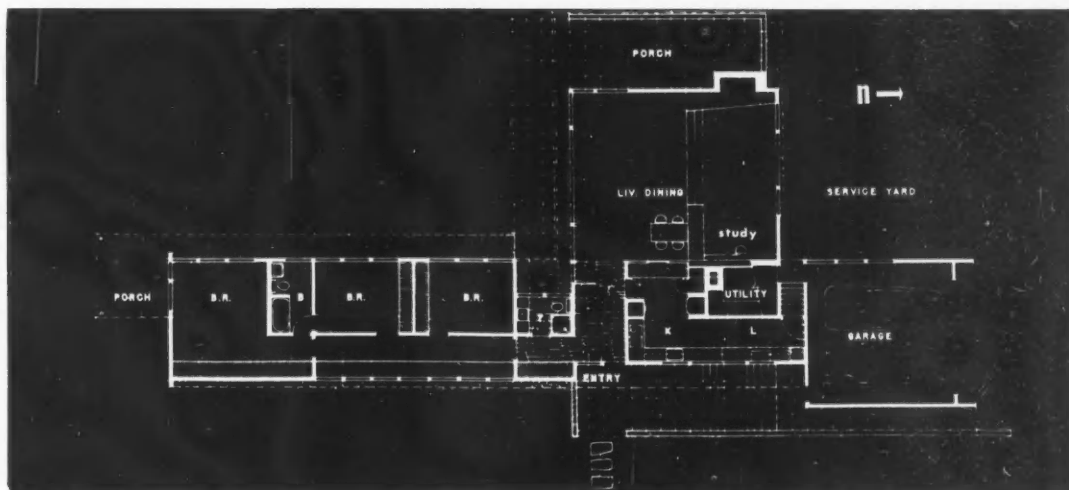
House by Theodore Luderowski

The site is located on rolling farm land in Flint, Michigan. The house was oriented for a minimum of glass on the north and northwest exposures without sacrificing desirable views. North and northwest winds prevail during the severe winter months. The house is on one level except for the garage and utility area which are a half story lower. Both upper and lower portions of the house are on natural grade, and grading was kept to a minimum in order to preserve the existing character of the alfalfa field. The north side of the living room drops three risers and gives some additional privacy to the study, as well as a more intimate atmosphere around the fireplace. Deep stair treads provide additional seating at the fireplace. The upper level of the living room floor extends to the fireplace and becomes the hearth with wood storage beneath. House structure is standard 2x4 stud frame with redwood siding. Roof is built-up tar and gravel; masonry is common brick painted white. Entire floor is concrete slab with radiant heating. Windows and copings are aluminum. Interior finishes are plaster, painted pine siding, and waxed natural vertical grain fir.

The entire east wall of the bedroom wing houses a storage wall 56 feet long. This wall is an arrangement of closets and drawers of various sizes for the storage of coats, off-season clothing and assorted household equipment. It serves as extra storage for all adjacent rooms. The face of the wall is lacquered in white, red, blue, and natural finish fir.



PHOTOGRAPHS BY HEDRICH-BLESSING



"RESEARCH VILLAGE", *a housing development in the Chicago area by United States Gypsum*

In September, 1952, at the annual directors' meeting of the National Association of Home Builders, United States Gypsum outlined a plan to undertake the building of experimental small houses which would bring into being a working group of leading architects and builders from different climatic regions of the country. They were invited to produce not only ideas, but also to develop design and construction methods, particularly for the project builder, with new applications for building materials already in use. Since that time, work on the project was carried on through architectural and manufacturer advisory panels. Through the coordination of these panels the following six architects were chosen: Gilbert Coddington, Hugh Stubbins, Jr., O'Neil Ford, A. Quincy Jones, Harris Armstrong and Francis Lethbridge. Each of the cooperating architects was assigned a site, and detailed study was given to orientation in order that the group be properly developed as a small modern community of homes. By November, 1953, the plans were complete (see ARTS & ARCHITECTURE, March, 1954) and the project under way. These laboratories of modern home building are now on view in a beautifully wooded plot near Barrington, Illinois, 30 miles west of Chicago, on a tract known as Barrington Woods.



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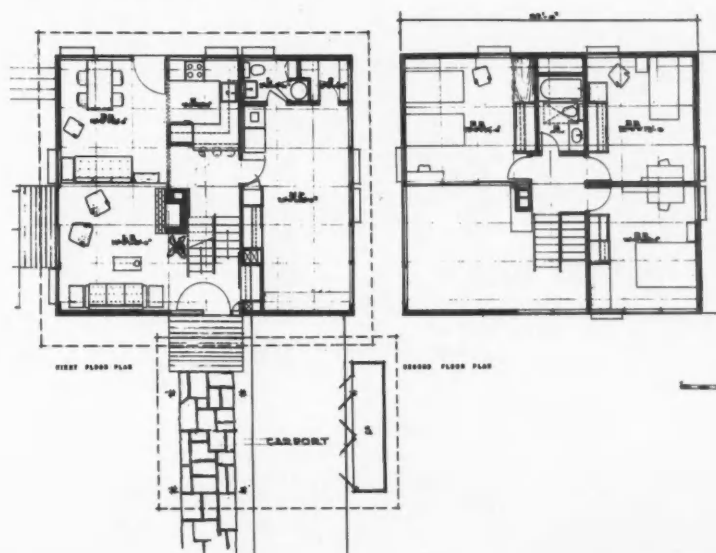
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Entrance lies beneath an extension of the main roof over house and carport. Lower wall is built of interlocking concrete block, with alternate blocks turned edgewise for pattern.

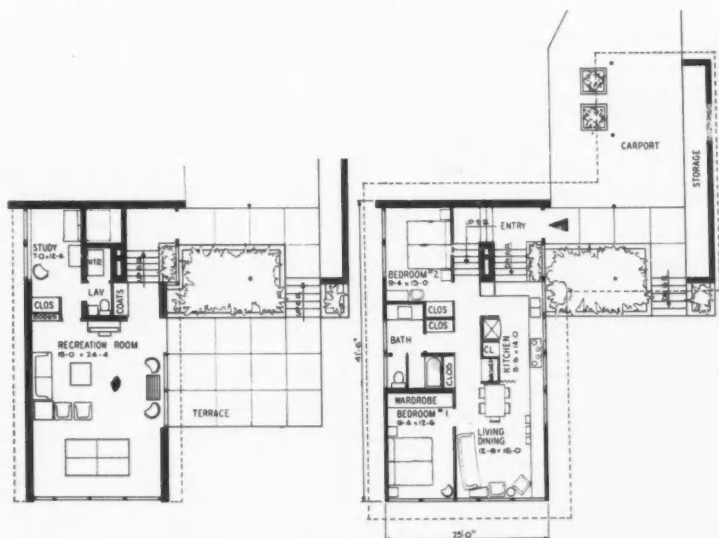


Flat roof of carport extends protection to entry, while board fence protects patio from street view.



HUGH STUBBINS, JR., Architect

Leonard Frank, Builder



GILBERT CODDINGTON, Architect

Alex Simms, Builder

This is a two-story house built on a relatively small ground area: the first level has 826 sq. ft. of floor space; the second, 943 sq. ft. The upper level for family living contains the kitchen, dining, and all-purpose living area, two bedrooms and a three-passenger bath. The lower level, designed for recreation and entertainment includes a large living-recreation room, a lavatory and a third bedroom which doubles as a study.

The first floor exterior walls are "Control-Joint" concrete block with alternate blocks turned end-wise projecting the tongue outward. Interior surfaces are plastered. Second floor exterior walls are non-load bearing Trussteel Studs, with plaster surfaces. Stucco over Stuccomesh for exterior and Red Top plaster over Insulating Rock-lath for the interior. Both the roof deck and the sub-floor of the upper level are of two-inch USG Metal Edge Gypsum Plank. Proved in class "A" construction, this system is highly suitable for residential work. Planks go up fast, each spanning 5 feet, making a structural steel frame practical. Undersides are left exposed—painted as desired—forming decorative ceilings.

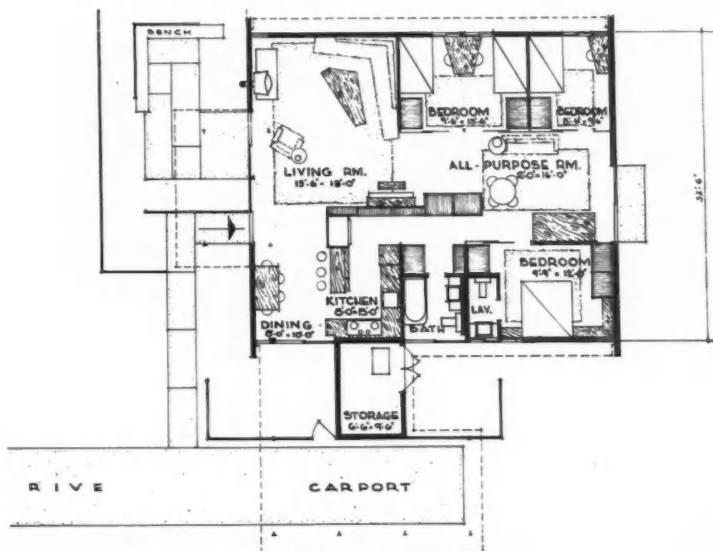
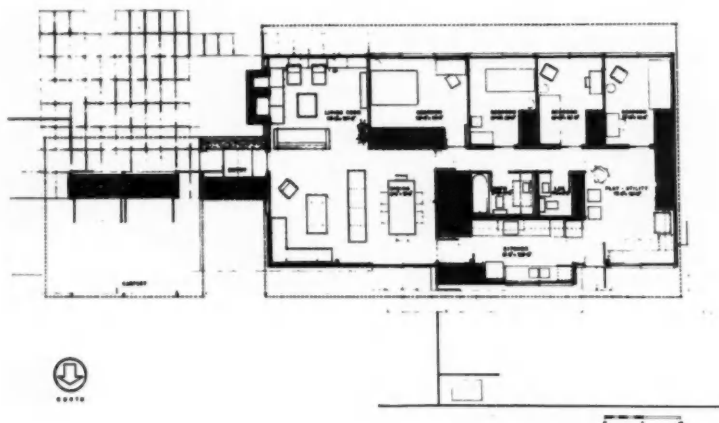
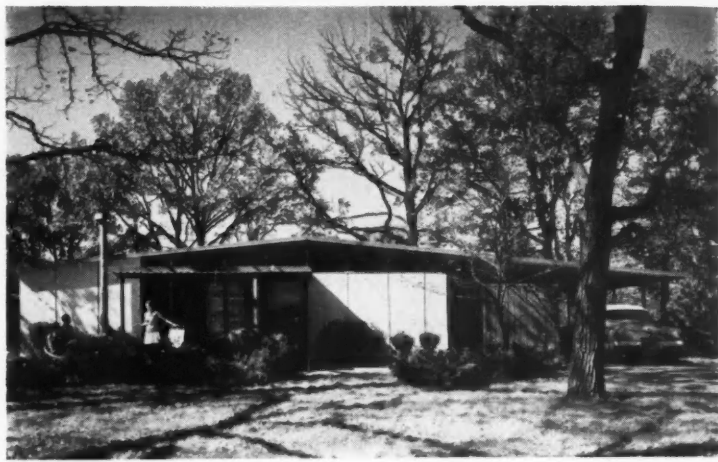


Four large hardboard doors slide shut to give master bedroom privacy when necessary. Inside wall of living room is completely open to dining area and master bedroom above. Bookshelves at eye level line the wall from glass to fireplace.



This house on 936 sq. ft. of ground area with its split-level design offers 678 sq. ft. of additional living space and is extremely flexible in that it can be enlarged at either end with a minimum of change. The house features sliding bedroom wall panels which open to the living room by day, a living room with a ten-foot ceiling and exterior wall of glass, and floor-to-ceiling windows in the gable ends of the bedrooms. The entry and living room are at grade level; a half-flight of steps up leads to a hallway, three bedrooms and a bath; and a half-flight down from the living room to the kitchen-dining-family room and a multi-purpose room with a lavatory.

RESEARCH VILLAGE



O'NEIL FORD, Architect

Frank Robertson, Builder

A. QUINCY JONES, JR., Architect

Joseph Eichler, Builder



Cabinet was designed specially for this house, and built of ash plywood with black plastic panels bonded to hardboard.



The house's structure—lightweight steel bar joists and steel roof decking—left exposed inside to give the space above eye level a pleasant texture and pattern.

This four bedroom house of 1624 sq. ft. is almost incombustible and features lift-slab construction. Through the use of solid Rocklath and Structo-Lite Plaster partitions, which span from floor to ceiling, no interior framing is required. Exterior curtain walls are non-bearing USG Trussteel studs. Exterior finish is USG Oriental Exterior Stucco over USG Stuccomesh. Interior surfaces use exterior wall furring with Long-Length Insulating Rocklath plaster base supported by horizontal channels at third points.

The large, all-purpose play-utility room in this functional plan has an outside entrance and permits three children's bedrooms in a minimum of space. Bathroom and lavatory are just a few steps away, with the master bedroom serving as a "buffer" between the youngsters' domain and adult living areas.

PHOTOGRAPHS BY HEDRICH BLESSING

A rectangular plan of 1368 sq. ft. is based upon a structural system adaptable to many floor plans around the same mechanical core. It has been designed around the use of incombustible materials that are suitable for shop or job prefabrication. The concrete slab is radiant heated. The roof is of USG Steel Roof Deck, with the underside exposed and painted, to eliminate the cost of conventional ceiling finish. Flat roof can be substituted, if desired. Fencing is also of USG Steel Roof Deck.

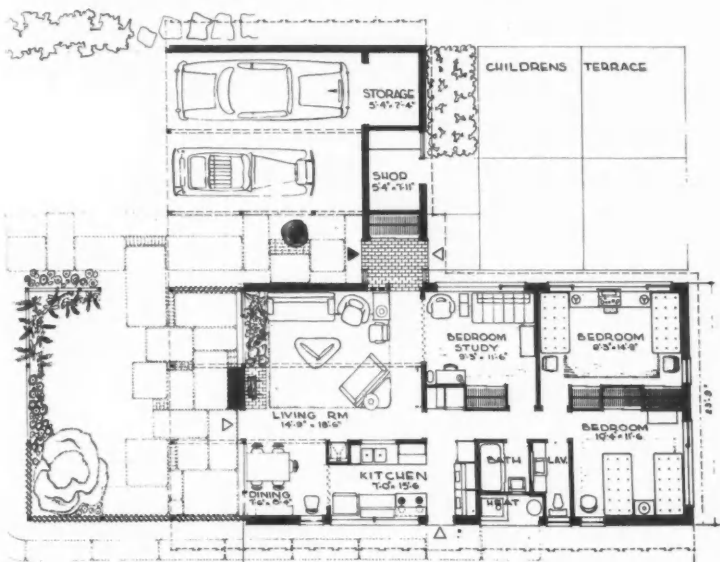
The mechanical core is located for economy in plumbing, wiring and conduits. The bedroom hall has been widened to room width, serving as an all-purpose family living area. Bedroom walls can be made as movable partitions, permitting inexpensive revisions to fit changing family needs. Through use of sliding glass doors, gardens, and porch areas have been made an integral part of the plan.



Low, interlocking shed roofs, open structure, and extensive use of natural wood and warm brick make the Armstrong House seem a growing part of nature. Living patio at right can be screened from the street and neighbors. A second patio for children lies behind carport.

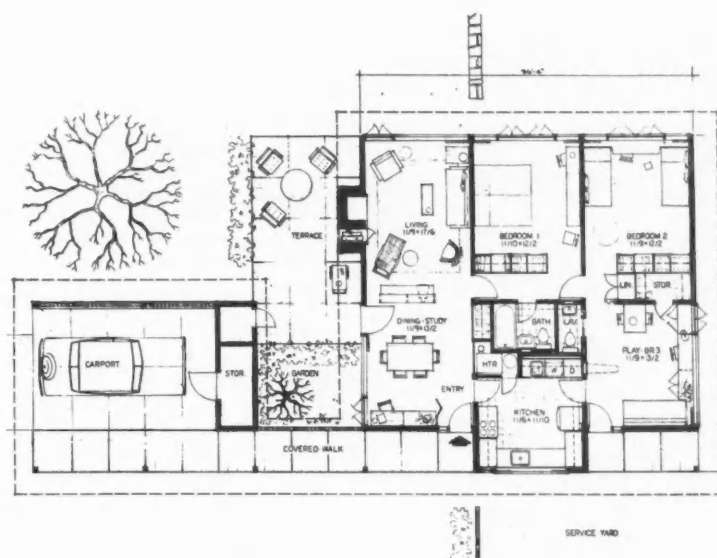


Patio lies outside solid wall of living room, where a barbecue shares the chimney with the living room fireplace. Car in carport is screened from view by wood louvers.



HARRIS ARMSTRONG, Architect

Don Drummond, Builder



FRANCIS LETHBRIDGE, Architect

Eli Luria, Builder



Cavity wall at right ends in brick lacework separating living area from entrance hall. Simple post-and-beam construction permits large unbroken areas of glass.

The house is designed with two separated outdoor living areas: a children's play space hidden from the street, and an adult terrace fenced with stationary vertical wood louvers and roll-up bamboo blinds. The plan developed on 1178 sq. ft. provides three bedrooms, one of which opens onto the living through a folding door. A divided bath doubles the facilities with the addition of only one lavatory. The water heater and warm air furnace are located in closets accessible from the outside. At one end of the carport is a generous all-purpose storage compartment as well as a work area. Windows are combination fixed glass and operative jalousies. Interior partitions are of Rocklath plaster base and Structo-Lite plaster, utilizing the Bridjoint attachment system which floats lath and plaster free from interior corners, cushioning the shock of structural movement.

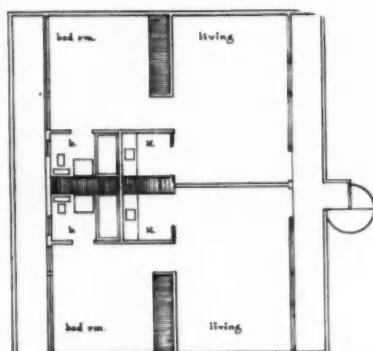


Living and dining are combined in one area across the front of the house.

This house on 1190 sq. ft. features three bedrooms plus a multi-use room with its own lavatory and outside entrance. The inviting covered entrance walk, combination indoor-outdoor fireplace-barbecue and compact mechanical core are all obvious advantages.

Post and purlin construction makes it possible to use non bearing 2 1/4" solid Sheetrock partitions. Baxbord core unit is 1 1/4" thick, mill-laminated; finish surface is 3/8" Sheetrock wallboard, job-laminated.

(Continued on Page 38)

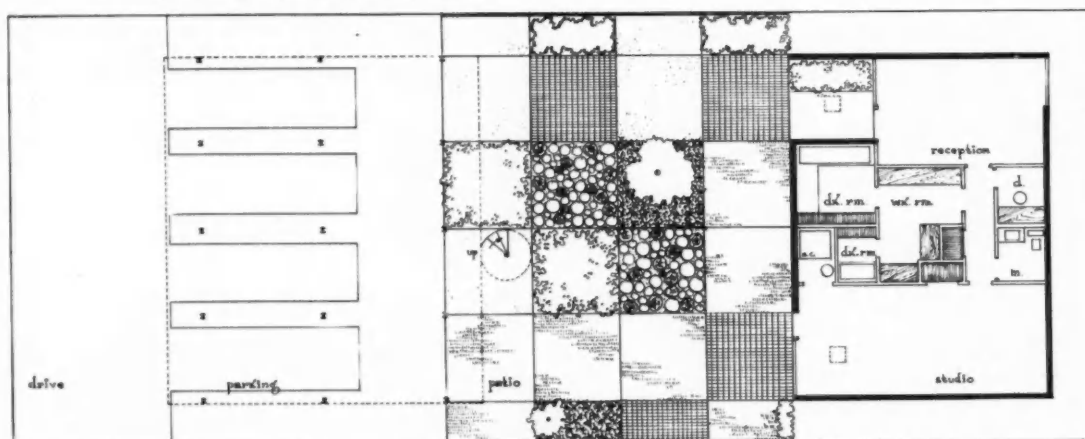


INCOME STUDIO

Burdette Keeland, Jr., designer

Harwood Taylor, architect

Bishop & Walker, landscape architects



Location and Site: A typical flat Houston city lot, 50'x125', in a by-passed residential area on a future major street.

Problem: To design a small photography studio with income-bearing space in conjunction; which, when necessary, could be used for future expansion.

In order to gain the necessary parking space, the apartments were elevated and the studio placed in the rear. The patio fell between to serve both sections. A structural steel framing system of 5 inch "H" columns on a 10' module was used for both buildings. Interior walls are 1/2" sheetrock and 1/4" walnut plywood. Finish floor is asphalt tile.

The studio exterior is red brick with the steel painted dark blue. Carpeted reception room has walnut plywood paneled walls. The rest of the building is sheetrock with asphalt tile floors.



PHOTOGRAPHS BY FRED WINCHELL

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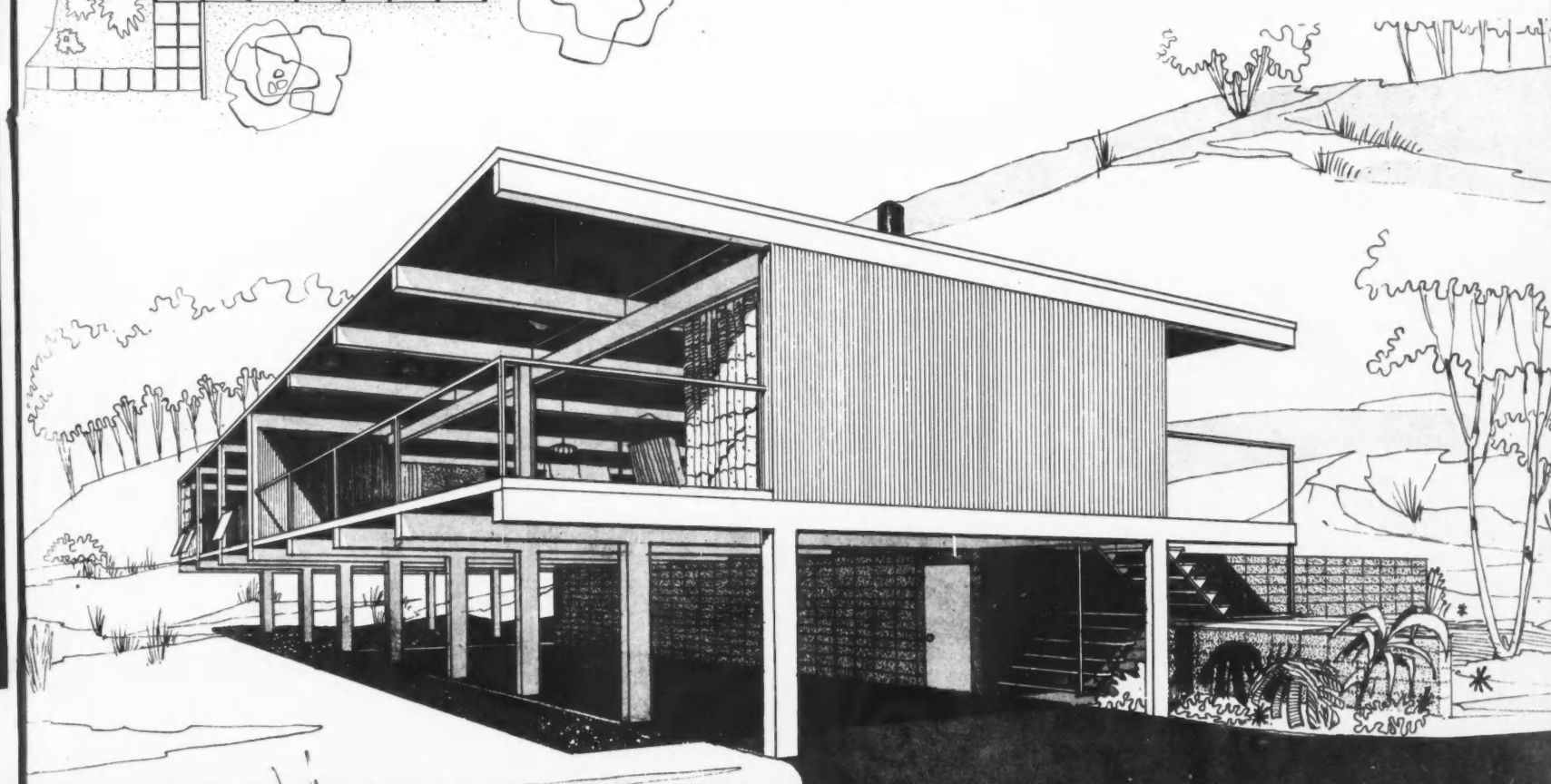
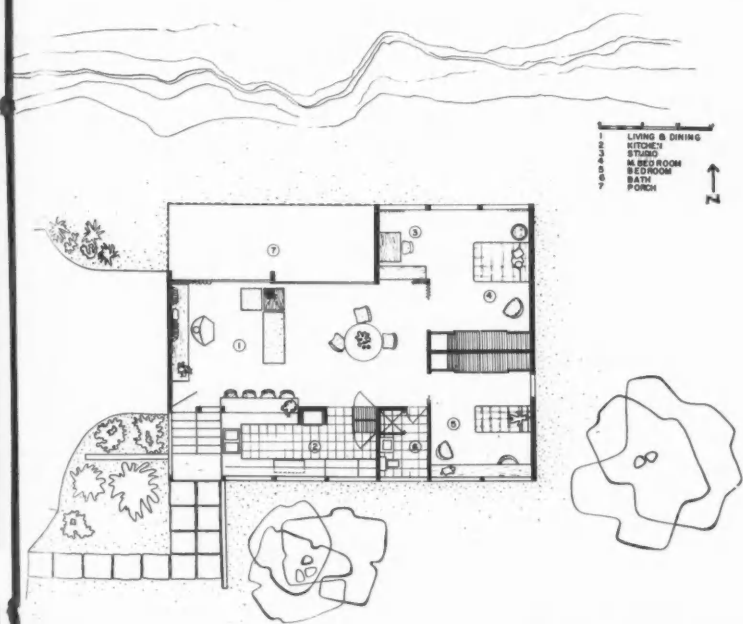
Small House by Louis Huebner, Architect

A concrete block wall underneath the house protects it from the climbing sand dune to the rear, while forming a natural carport. Raising the house on a super-structure also insures a more striking view of the lake and frees it from blowing sand.

Interior and exterior walls will be built of one-eleven scored exterior plywood painted white. The ceiling will be 2x6 select fir tongue and groove with a built-up tar and gravel roof. Steel sash with awning-type ventilating windows will be used throughout.

Foundation will be built of solid concrete block. The quarry tile floor will be laid in $\frac{3}{4}$ -inch plywood over 2x6 floor joists. Custom-built kitchen cabinets will be birch with masonite sliding doors. Counter tops will be white Formica.

Laminated beams and super structure will be 5x12 select fir. Railings and steps will be made of 1x1 steel bars.





SUBURBAN HOUSE

by Thornton M. Abell, Architect

The site is located in a quiet suburban neighborhood near the ocean. It is spacious, and slopes slightly to a group of large trees at the edge of a canyon. There is a fine northwest view across the canyon toward the mountains.

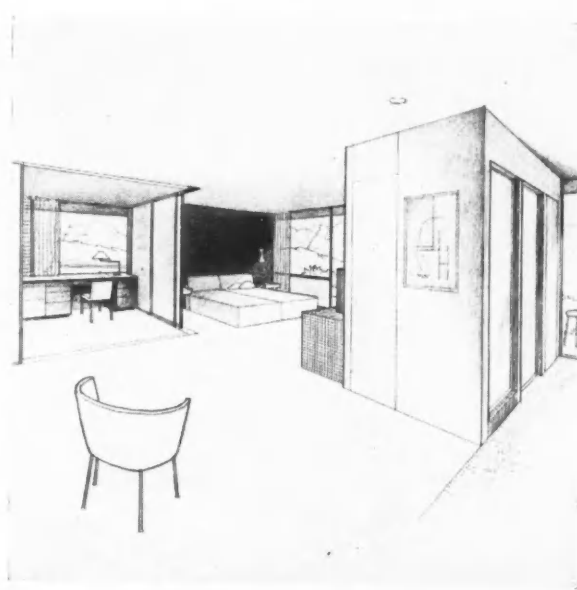
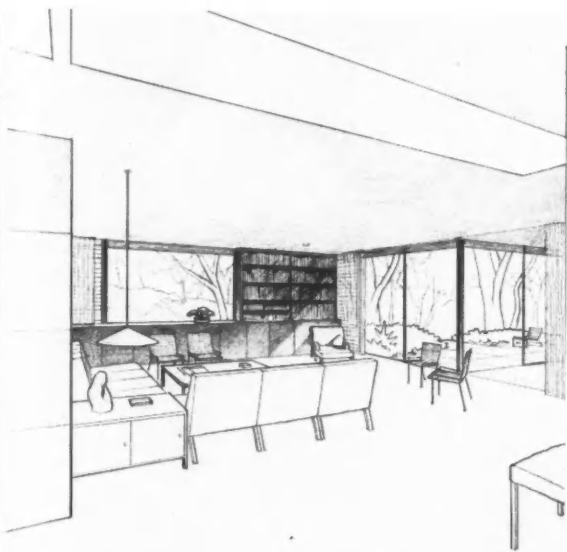
The plan, as shown, is one stage in the development of this project. The owners' requirements include an informal living-dining area; a bar and barbecue, with an unusually complete kitchen and work center adjoining. The guest room provides a secondary living space. The owners' study, bedroom, dressing room and bath are really one large flexible room with generous storage facilities. A small swimming pool is directly accessible from this space. One requirement of the house is that it include hanging space for a fine collection of paintings; another that there be places for seeing sculpture.

The studio and workshop are separate from the house yet with covered connection. The studio is a space where the sculptress can



carry on her work undisturbed, yet convenient to the kitchen and work center of the house. The whole arrangement is intended to provide a simple yet well-studied surrounding with generous storage and working facilities to fit these special requirements.

The construction is wood frame with a flat roof and ceiling plane. Walls and ceiling will be drywall, with certain surfaces possibly of cork and tile. Exterior wall surfaces may be asbestos board, formed aluminum, or tile, materials chosen for their low maintenance qualities. The floor in the house proper will be of wood plank and girder construction, with slab floor in the studio portion. Floor finishes may be cork, terrazzo and carpet. Glass areas are to be fixed, obscure louvers and sliding metal units. Skylights will be long continuous units of Fiberglas plastic, with flush diffusing ceiling panels to permit the use of strip lighting in the skylight wells. Heating will be mechanical air circulation below the floor construction.

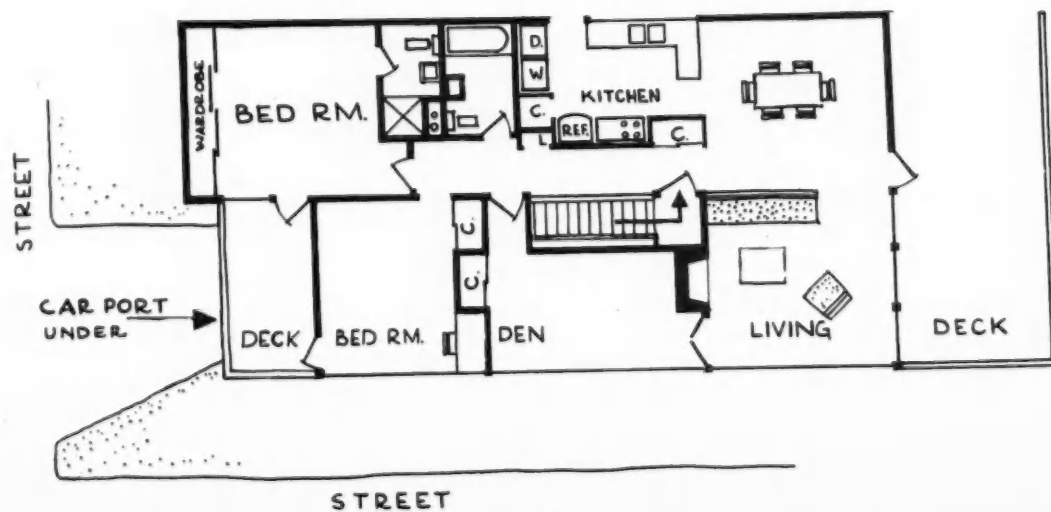


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BAY AREA HOUSE by Robert B. Marquis



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Landscaping: Eckbo, Royston and Williams



PHOTOGRAPH BY ERNEST BRAUN

The feature of this house is the method by which it utilizes a steep narrow lot with the back of the house level with the top of the site. It is placed high enough to take advantage of a sweeping bay view and to get a carport at the lower level. The entrance stairs rises from the carport through a skylighted stair well and places the entrance in the middle of the house which permits an extremely compact plan with unusually good circulation. On entering, the house is all on one level with a large deck off the living area which, merging with the back of the lot, serves as transition from the house to the terraced garden. The two-way slope of the roof opens the house to the view in front and the sun in the back.

The continuous butterfly roof is framed with 4x10 beams at 4'-6" on center running the full length of the house and extending over the decks at both ends to form a trellis.



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CERAMICS—LA GARDO TACKETT

(Continued from Page 15)

point at which my research had entered into the physical realm of industrial production. It was also clear at this time that if the vessels were produced in the materials and quality which is similar to ware known as scientific porcelain they would be more practically universal.

In the meantime I was continuing my studies of history and supplementing them with every opportunity to handle and observe pottery of the ancient and immediate past. By this method I was able to establish five categories as fundamental in their functions. The vessels which belong in these categories are: the plate, the bowl, the jar, the pitcher, and the bottle. These vessels were consciously determined abstractions and the functions which they fulfilled were not overlapping. The establishment of these categories made it possible for me to state that all vessels which are not fundamental in their function are derived from one or the other of the five basic or fundamental vessels. When I drew these five vessels, as objectively as possible, and extended them into a range of sizes and then assumed their reduplication in quantities I no longer had a "set" of particular tableware vessels but a group of universally functioning utensils which I believed would have a sort of magical change* each time they were placed in a different environment. That these vessels were still limited in their use did not occur to me until my attention had centered upon the fact that they encompassed only fundamental functions. In reality there are other functions, not necessarily fundamental, which pottery serves. These I called secondary and noted that they have these characteristics: they are particular in function and are derived from one or the other of the fundamental vessels. One example suffices, the coffee cup. I reasoned that within this broad category there still remains a need for objectivity but beyond this point there can be no valid objection to vessels of subjective origin.

By 1954 I was able to execute prototypes for four of the five fundamental vessels and to produce them in sufficient qualities to test them against reality. As one single example, the bottle was used in varying sizes for the following diverse purpose and in each instance became autonomously identified: as a container for mercury to be sold by a chemical supply firm, as a flower vase, as a milk bottle, both in commercial delivery and in serving, as a mixer for martini cocktails, as a marine laboratory specimen bottle, as a dispenser for tomato catsup, as a sterilizing container for surgical instruments, as a bedside carafe and for many other uses. Likewise, I have found that the other vessels function objectively and are also capable of autonomic change.

One thing remained for awareness before my research could be construed as a universal principle. When I converted the theoretical vessels into actual vessels it became apparent that the sizes and range of the vessels cannot be limited if the vessels are to be unlimited in their extreme use.

*precisely described as "autonomous change" by Alexander Dorner.

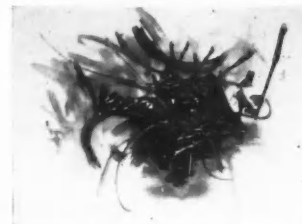
ART

(Continued from Page 7)

color are few and obvious. There is a white ground on which red and black spurts of paint tangle and there is a black ground with lines of red and white. On a deep blue ground, there is a burst of

Mathieu "Lambert, Comte de Louvain"

Courtesy of Kootz Gallery



red, white and black—and with such a combination, after all, can Mathieu or, for that matter, fifty million Frenchmen go wrong?

It is to Hartung that Mathieu owes his style, if not the peculiar palpable quality of it, a quality which is as often nasty as it is sensuous, for it is possible to suggest very unpleasant things with paint

squeezed urgently enough out of a tube large enough. True, Mathieu has carried Hartung's style far, but further in the direction of vulgarity and popularity than refinement. Aristocratic as his work can look, it is essentially flashy and crude, sensational rather than sensitive. And while at times it gives an impression of elegance, at other times it expresses extreme cruelty—disdain for both humanity and art.

While I am on the subject of the French avant-garde, a word about the Riopelle show at the Matisse Gallery. Like Mathieu, Riopelle fails to live up to the reputation which he has acquired among American critics, museum authorities and collectors. From top to bottom his canvases, many of which are quite large, are monotonously covered with choppy strokes, uniformly laid on with a palette knife and undifferentiated except in color. The paint is applied in gobs, and as the knife presses down, flattening each gob into place, little colored streaks emerge in the base color. The result resembles a mosaic of large, marbleized tesserae; it is decorative in the manner of a textile print, and dull in the manner of any routinized work. Needless to say, the less extensive the monotony, the more successful the picture, so the smaller pictures come off fairly well. Besides, Riopelle's stroke has a boldness on a small canvas; on a vast expanse it is only a finicky element. It is interesting in this regard to compare Riopelle's means with Ferren's, for if the former achieves unity it is only the achievement of a device; Ferren's unity is one of sensibility.

The congestion of the surface of Riopelle's work is sometimes relieved by a play of light and dark passages or by a flamboyant ripple of color. In these instances the picture seems to open up and air out. Unfortunately, this welcome liberation from the surface shows up the essential poverty of Riopelle's art, for the picture that emerges is a rigidly stylized semi-abstract. The end hardly seems to justify the means. It is a pity that so much time, effort and paint should be spent in the production of tedium.

MUSIC

Continued from Page 10

Listen a village explainer will explain a sonnet to explain it. This is after Cavalcanti. Guido. Is not that a beautiful legato? Beauty what has that to do with the twentieth century. Mute lute and lute mute. Gandhi would go to Italy to meet the Pope but not to see sculptures and paintings. Does Dr Schweitzer play beauty? Whoever would make beauty if he were a poet, would he be a poet? Would he be a beauty?

Would beauty be
poetry be
would any be
be Hebe.

All explained art has gone into prettiness. First art is saying and this is what is said. It is painting and afterwards what is seen. It is music while it is amusing. It is a poem being a poem in anybody's language. Not anybody's language. It is then quite dead. Not a ruin. A ruin may be made by becoming a ruin but not a poem. A beautiful poem is dead. Why are beautiful poets not beautiful? Because they try to be. Why not beautiful poems? Also.

So there is the word game. Word games are prophetic.

"Angel Harper and Joseph Lane were in the century and so she knew what was going to happen to them. Mr and Mrs Reynolds were not in the century, they were Mr and Mrs Reynolds and so she did not know what was going to happen to them. When she was quite young she began to know what was going to happen to the century and then there came a time, there came a terrible time, all the time and she knew, she could know what was going to happen to the century, she knew because Saint Odile knew and she knew what the saints knew she knew what was going to happen to the century."

Which is as true, quite as true and no more true, even to one living in the midst of it, than

"Hay when it is growing can freeze. Oil when it is growing, clover when it is growing can freeze. Do not bother about the others, Angel Harper said it was he who said it first, do not when you bother about the others do not let oil and hay and clover when it is growing freeze. As soon as he said this it turned so cold that the hay which was growing and the oil which was growing and the clover which was growing did freeze. Everybody was just as

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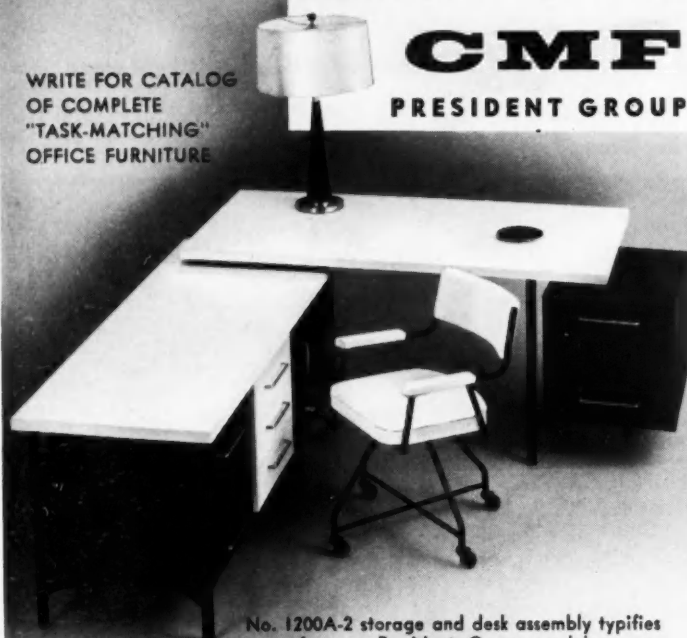
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much afraid as they were before."

It is true and equally true. It is a brutal solid folk mythology. Any peasant can tell that.

"Clothilde, Raymonde and Adele gave birth to Joseph." That is French architecture with French sculpture in a sentence seen not by a tourist. They are all from Mrs Reynolds. Mrs Reynolds has been called a novel and a masterpiece. I do not see why because it is easier to read. Bee Time Vine is not easier to read.

"Therefore a master-piece has essentially not to be necessary, it has to be that it has to exist but it does not have to be necessary it is not in response to necessity as action is because the minute it is necessary it has in it no possibility of going on." What Are Master-pieces.

"Touch a tree to it" she says in Composition As Explanation. How true and real it is and being true and real it has no necessity. What is there what has to be found out has no necessity, it has to be found out when you please. If you please. "How do you do. Very well I thank you." Very much.

When I had come so far I asked a poet, what did he think about Gertrude Stein. He said he did not, he said he found her cold. I wonder at that I wonder that the greatest artists of a time may be found cold. Not every greatest not every artist anywhere has been found cold. Not every cold artist has been found cold after he was dead. I do not find Gertrude Stein cold after she is dead. I find her simple and among simple people heroic simply indomitably like St Theresa and St Ignatius simple and feminine like St Theresa simply and indomitable like St Ignatius like Susan B Anthony all her saints.

I would like to end with the song of Susan B Anthony from The Mother Of Us All. That is Gertrude Stein stating her justification, yes and her defence. The indomitable saintly organizing woman the simply indomitably American woman who is who will be preeminent by being being whatever what she is. Susan B Anthony saintly and her sisters we all know them, what is the feminine of boddhisatva, in their saintly singular in their singularly saintly thousands. All of them saintly in their dainty singularly thousands thinking meditating being in the way that way among us and organizing and carrying out their good works. Gertrude Stein, although they do not yet know it of her, Gertrude Stein is of them and among them.

Instead however of the indomitable song, the song of Susan B Anthony Gertrude Stein wrote to be set to music by Virgil Thomson, to be an opera and to sing for her in her old age, instead of that song I shall sing for her of her in her own words the love song to Ada, Ada is Alice B Toklas. It is of her and it is of Alice B Toklas, it is their common song. She wrote it when they were still young. I quote it as she wrote it because I cannot believe that anyone can find it cold.

It is not cold, it does not take the place of being cold.

"She came to be happier than anybody else who was living then. It is easy to believe this thing. She was telling some one, who was loving every story that was charming. Some one who was living was almost always listening. Some one who was loving was almost always listening. That one who was loving was almost always listening. That one who was loving was telling about being one then listening. That one being loving was then telling stories having a beginning a middle and an ending. That one was then one always completely listening. Ada was one then and all her living then one completely telling stories that were charming, completely listening to stories having a beginning and a middle and an ending. Trembling was all living, living was all loving, some one was then the other one. Certainly this one was loving this Ada then. And certainly Ada all her living was happier in living than any one who ever could, who was, who is, who ever will be living."

Is that not a saint's life and a saint's living speaking living?

After she was dead Gertrude Stein was dead Alice Toklas wrote out all her recipes they had had in common to be a cook book, the Alice B Toklas Cook Book, another singular memorial of their common living. Before she was dead Gertrude Stein gave all her manuscripts to Yale University to be printed all of them without exception. Yale has found it important to do this. Volume after volume hundreds upon hundreds of pages, enough to occupy generation after generation for a lifetime. Do you think she will do this? Yes I know that they have done this. They will do this. And she will occupy them for a longer lifetime.

"Thank you. Thank you very much."

Thank you for reading. I think that is just about completely.

J.O.B.

JOB OPPORTUNITY BULLETIN

FOR ARTISTS, ARCHITECTS, DESIGNERS AND MANUFACTURERS

Prepared and distributed monthly by the Institute of Contemporary Art as a service to manufacturers and to individuals desiring employment with industry either as company or outside designers. *No service or placement fee is charged to artists, architects, designers, or companies.*

If you would like to be placed on the mailing list for J.O.B. or know of any others who would like this service, please let us know. Distribution for this issue totals about 2075, as follows: Educational institutions, 300; Selected artists, architects & designers, 1120; Organizations, publications, 180; Manufacturers & other business concerns, 525.

J.O.B. is in two parts:

I. Openings with manufacturers and other concerns or institutions interested in securing the services of artists, architects or designers. We invite manufacturers to send us descriptions of the types of work they offer and the kinds of candidates they seek. Ordinarily the companies request that their names and addresses not be given.

II. Individual artists and designers desiring employment. We invite such to send us information about themselves and the type of employment they seek.

Please address all communications to: Editor, J.O.B., Institute of Contemporary Art, 138 Newbury Street, Boston 16, Mass., unless otherwise indicated. *On all communications please indicate issue, letter and title.*

I. OPENINGS WITH COMPANIES

A. BASIC MATERIALS DESIGNER: Manufacturer of plastics and synthetic for new architectural department of large steel manufacturer in New York District Office. Experience in sheet metal work desirable, knowledge of architectural working drawings essential. Unusual opportunity. Salary commensurate with experience.

B. CONSULTANT STYLIST: Well-established mid-western manufacturer of jewelry, watch cases, and related items, wishes to obtain the services of a female stylist, living in New York vicinity, who need not be trained in design; but who should be articulate, straightforward, and intensely interested in design trends. Stylist would consult with Design and Public Relations departments. Compensation arranged on retainer and consulting basis.

C. DESIGNER: Mid-west manufacturer of wall covering, table covering and upholstery materials seeks a designer for staff. Good sense of color. Excellent opportunity and working conditions. Salary commensurate with experience and ability.

D. DESIGNER—TWO-DIMENSIONAL: Large china manufacturer in the Pittsburgh-Cleveland area seeks an experienced full-time staff designer for two-dimensional decoration of vitrified china. Two-dimensional experience essential, but previous ceramic design background unnecessary. Excellent working conditions. Progressive company attitude. Salary commensurate with experience. Male or female.

E. FLOOR COVERING DESIGNER: For full-time staff position with large Pennsylvania company. Prefer designer adept at drawing floral patterns; must be good draftsman. Experience in soft-surface floor coverings desirable.

F. GREETING CARD ARTIST: New England manufacturer of greeting cards wishes to develop free-lance design sources. Two-dimensional designers wishing to qualify should apply to Editor, J. O. B.

G. INDUSTRIAL DESIGNER: Columbus, Ohio, consulting office has an opening for a product designer. Prefer man with at least one year's experience, but will consider recent graduate. Please send resume and salary requirements.

H. INDUSTRIAL DESIGNERS: Well-known New York industrial design consulting firm has several openings at \$8,000-\$11,000 salary level for experienced product and packaging designers, age 30-40.

I. LAYOUT ARTIST: Large Pennsylvania company wants young man for permanent assignment. Will consider either a recent graduate or person with advertising layout experience. Need creative and good idea man able to make fast pencil visuals, good comprehensives in color, and sketches in all mediums. Knowledge of typography and engraving processes also helpful.

J. PACKAGE DESIGNER: Opening for person with experience in creative package design, printing processes and lettering knowledge. Some package machinery, paper and board knowledge desirable. Opportunity for right person with fresh graphic approach to develop and head packaging department of leading Midwest industrial design firm. Age 25-35. Salary open.

K. PACKAGE DESIGNER Well-established flexible packaging materials printer with plants in Pennsylvania and the West seeks a male free-lance or permanent package design artist located near New York City or Philadelphia.

L. PACKAGE DESIGNERS: Immediate openings available for experienced staff designers with national folding carton manufacturer in Philadelphia area. Must be extremely creative with a good background of lettering and design. Knowledge of merchandising desirable. State experience and salary expected. Company's staff knows of this ad.

M. PRODUCT DESIGNER Acme Visible Records, manufacturer of steel filing equipment wants recently graduated industrial designer to work full-time with company. Salary \$80-\$100 depending on experience and ability. Interviews will be arranged by design consultants to Acme.

N. RADIO-TV: Openings are anticipated with a large, well-established manufacturer, for designers with experience in graphic, packaging, furniture, radio and TV design.

O. STORE DESIGNER Large architectural firm in Northwest seeks designer with wide experience in department and specialty store interior design to head design section of newly formed store-planning department. Knowledge of merchandising, lighting and floor layout, fixture design and interior decoration essential. Architectural background preferred.

P. TEXTILE DESIGN TEACHER: The Institute has been asked to make a preliminary search for male or female candidates for a full-time teaching position in art and design school in eastern U. S. Qualifications: experience in teaching and practicing woven and printed textile design; willingness to relocate.

Q. WALLPAPER DESIGNERS: New England manufacturer of wallpaper wishes to develop free-lance design sources. Two-dimensional designers in New England or New York area wishing to qualify should apply to Editor, J. O. B.

II. ARTISTS AND DESIGNERS SEEKING EMPLOYMENT

The Institute does not necessarily endorse the following individuals, who are listed because they have asked the Institute to help them find employment.

A. ART DIRECTOR—LAYOUT ARTIST: 20 years experience in all phases of general and industrial advertising with agencies, manufacturers, booklets, catalogues, sales promotion, packages. Good knowledge of typography and production. Desires permanent position with agency or manufacturer. Male, married. Willing to relocate.

B. ARTIST—DESIGNER: B.S. (1948) Univ. of Cincinnati; M.A. (1954) Univ. of California. Experienced in furniture and interior design in San Francisco area, also in architectural design, teaching, rendering and sculpture. Male, age 28, single. Willing to relocate.

C. ARTIST—DESIGNER: Graduate Yale School of Design (1952). One year experience with New York City industrial designer, doing graphic arts, displays and photography. Desires similar work in New York City. Male, age 29, single.

D. ARTIST—INSTRUCTOR: B.A. Wesleyan University; Yale-Norfolk Art School Fellowship, 1954. Seeks position in advertising layout, or teaching painting, design and drawing in school or museum. Work exhibited in Boston. Male, age 22, married.

E. ARTIST-TEACHER: M.A. in art, Univ. of California. Presently doing graduate work in education at Harvard. Experience in teaching art and crafts to children, and setting up and hanging of painting exhibitions. Creative contemporary approach to painting, drawing, design and color. Desires teaching position in college, school or recreation center. Will consider position as color consultant, interior designer, or gallery or museum work. Female, age 24, single.

F. ARTIST-TEACHER: B.F.A. (1948) Washington University; M.F.A. (1951) Indiana University. 3 years experience as art administrator of mid-western art association; 2 years experience as Assistant Professor in southern college. Desires position as teacher or art administrator in small museum or college art or architecture department. Male, age 34, married.

G. ARTIST-TEACHER: Art Students League, 1942-46; University of Manitoba, B.F.A., 1955. Experience in advertising, promotion and teaching. Desires position as teacher in college in the East. Male, age 32, married.

H. ARTIST-TEACHER: 5 years teaching experience; 10 years advertising, editorial and commercial art experience; several one-man shows and national group shows. Desires teaching position in eastern college or university. Male, age 34, single.

I. ARTIST-TEACHER: B.Sc., M.F.A.; Art Students League, New York City; Ohio State University. Desires teaching position in art school, college or university. Can teach drawing, painting, graphics, metal work, shop design. 5 years teaching experience. Widely exhibited. Male, age 32, married.

J. ARTIST-TEACHER: M.A. degree in Art Education. Ph.D. degree in painting (1955). 6 years teaching experience. Desires position in college or university teaching drawing, painting, design and art appreciation. Also interested in applied art in Home Economics. Female, age 30, single. Available in September.

K. ARTIST-TEACHER: M.A. in art, Univ. of California. Presently doing graduate work in education at Harvard. Experience in teaching art and crafts to children, and setting up and hanging of painting exhibitions. Creative contemporary approach to painting, drawing, design and color. Desires teaching position in college, school or recreation center. Will consider position as color consultant, interior designer, or gallery or museum work. Female, age 24, single.

L. DESIGNER: Honor graduate, 1952, of large midwestern university, seeks creative full-time position in interior or industrial design, preferably in studio handling all types of design. Two years experience in technical illustration—familiar with manufacturing processes, and with all phases of art production. Male, age 24, single.

M. DESIGNER-TEACHER: B.A. and M.A. Currently working for Ph.D. Experience in teaching and professional designing. Interested in exhibiting, college and designing positions. Book on Contemporary Furniture design under publication. Male, age 33, married. Willing to relocate.

N. INDUSTRIAL DESIGNER: Experience in design offices of large architectural firm and laundry equipment manufacturer. 5 years general industrial experience including assembly, inspection, time study, personnel relations with aircraft industry and prominent national appliance manufacturer. B.I.D. graduate Syracuse University. Male, age 32, married. Interested in relocating.

O. INDUSTRIAL DESIGNER: 5 1/2 years experience with refrigeration, air conditioning, water heaters, etc. Presently Product Manager in the major appliance field in the Mid-west. Desires position as Product Manager or Assistant to Manager. Male, age 30, married. Willing to relocate.

P. INDUSTRIAL DESIGNER: 3 years experience in product design, styling, drafting and modeling of household items, office equipment, displays, packages and toys. Extensive experience with injection molding and vacuum-forming; free-lance, furniture and interiors. Desires permanent position in N. Y. C. area. Male, age 26, married.

Q. INDUSTRIAL DESIGNER: R.I.S.D. graduate, B.F.A. Experienced in design offices and plastics field, including product, packaging, sculpturing and model making. Strong engineering background. Desires position with manufacturer not necessarily plastics. Male, age 27, married. Willing to relocate.

R. INDUSTRIAL DESIGNER-CHIEF DESIGNER: 11 years experience as product designer working mostly with plastics and metals. Chief designer for past 7 years. 4 years as part-time teacher of industrial design,

materials and manufacturing methods and technical illustration classes. Full knowledge of vacuum-forming techniques. Thoroughly experienced in rendering, quick sketches and mechanical drawing. Desires position in New York area.

S. JEWELRY DESIGNER-SAMPLE AND MODEL MAKER: 2 1/2 years experience as designer of jewelry, samples and model making. Desires position with reputable progressive firm. Male, age 30, single. Willing to relocate.

T. MERCHANDISER-STYLIST: 8 years of buying, merchandising, promotion and advertising—related experience with department and specialty stores. Vassar graduate. Female, age 33, single.

U. TEXTILE DESIGNER-COLORIST: Experienced female designer for producers of high-fashion woven fabrics for upholstery, drapery and automobiles with complete technical knowledge, desires full-time connection with producer of quality fabrics or can create line in own studio on retainer basis.

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

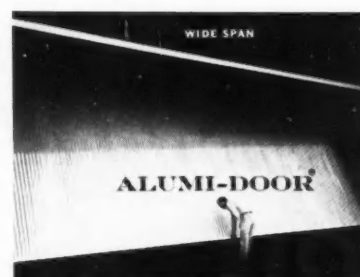
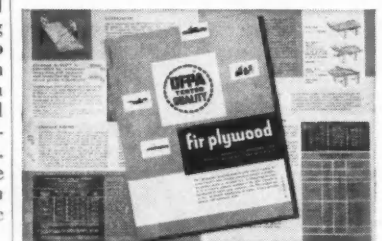
Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Items preceded by a check (✓) indicate products which have been merit specified for the new Case Study House 17.

NEW THIS MONTH



(241a) "Skylark" designed by Edward Frank, comprising a complete living room series, is one upholstered group introduced by the new subsidiary firm of Pacific Iron Products, The Gordon Stanford Division. The new firm will manufacture fine contemporary upholstered furniture and occasional pieces. For additional information write to The Gordon Stanford Division, Pacific Iron Products, Dept. AA 11930 W. Olympic Blvd., Los Angeles 64, Calif.

(243a) A new 1955 four-page basic catalog covering fir plywood grades and application data in condensed tabular form has been released by Douglas Fir Plywood Association. The folder, based on revisions stiffening grade and quality requirements as outlined in the new U.S. Commercial Standard for fir plywood (CS45-55), is designed as a quick easy-to-read reference piece for builders, architects, specifiers and other plywood users. The catalog covers such essential data as type-use recommendations, standard stock sizes of Exterior



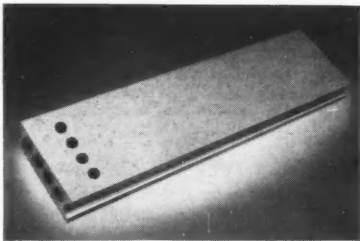
(242a) Alumi-door Wide Span Closure: An all-aluminum industrial door that can span up to 60' without posts or mullions. It has a fabricated weight of 1 lb. per sq. ft. permitting easy manual operation. No warp or sag. Advantages are reduction of wear on moving parts, no stress transmitted to building. Basic types include roll-in, partial and full canopy, split and full sliding. Factory installed or shipped knocked down for easy assembly and installation. Detailed 12 page catalog available. Write to: Stevens Sales Co. Dept. AA, 40 Atlantic Ave., Long Beach 2, Calif.

and Interior types, recommendations on plywood siding and paneling, engineering data for plywood sheathing and plywood for concrete forms, minimum FHA requirements, fundamentals of finishing, and applications for specialty products. Sample copies are obtainable free from Douglas Fir Plywood Association, Tacoma 2, Wash.

(244a) Graphically illustrating the uses, sizes and types of steel-framed sliding glass doors is a new 12-page catalog issued by Arcadia Metal Products.



Cover of the catalog features a full-color photograph of a Connecticut residence with installation of Arcadia doors. Also shown are uses of the products for exterior walls in a school, hospital, low-cost development house, luxury residence and commercial building. Unusual feature in catalog is "Data Chart" which lists dimensions of glass required for the most popular Arcadia door sizes, rough opening sizes and shipping weights of the product. Profusely illustrated, the catalog contains specifications and details of doors for both single and double glazing as well as information concerning stock and non-stock door sizes. Copies of the catalog may be obtained from Arcadia Metal Products, Catalog 1955-13, P.O. Box 657, Arcadia, Calif.



(245a) Switzer Panel. A lightweight concrete building unit—10 ft. long, 2 ft. wide, 6 in. thick. For residential, commercial, industrial construction. May be cut to desired lengths before delivery for wall heights, door and window openings. Each unit is cored to accommodate reinforcing steel and grout and to carry utilities. Walls and partitions erected in one operation. Approved by Uniform Building Code; accepted for FHA mortgage insurance. For illustrated brochure, write to Richard R. Branstetter, Dept. AA, Switzer Panel Corporation, 3464 E. Foothill Blvd., Pasadena 8, Calif.

APPLIANCES

• (187a) Allenco Fire Hose Station: Newest type first aid fire equipment designed for the home. Stations are metal cabinets of various sizes with rack for special $\frac{3}{4}$ " linen hose. Anyone can use permanently attached garden hose nozzle. Valve in cabinet connects hose to standard $\frac{3}{4}$ " domestic water supply. W. D. Allen Mfg. Company, Chicago; West Coast office at 2330 West 3rd Street, Los Angeles 5, Calif.

• (587) Refrigerators, Gas: Brochures, folders Servel Gas Refrigerators, including information "twin six" dual 12-cubic foot model; no moving parts, no noise.—Philip A. Brown, Servel, Inc., 119 No. Morton Ave., Evansville 20, Ind.

• (58a) Single Handle Mixing Faucets: Folder, data Moen single handle mixing faucets; turns water on by lifting handle, off by pressing down; turn to left makes water hot, to right makes water cold; deck-type, wall-type, both old and new sinks, single and divided sinks, kitchen, lavatory, laundry room, bars, special doctors' and dentists' types available; highly practical, precision engineered, well designed; this item deserves close inspection; merit specified for CSHouse 1952.—Ravenna Metal Products Corporation, 6518 Ravenna Avenue, Seattle 5, Wash.

(123a) Gas Ranges, Colored Tops Illustrated color folder describing new 1951 Western-Holly gas ranges with pastel colored tops; tops available in pastel green, blue, yellow, lifetime porcelain enamel to harmonize with kitchen colors; body of range in white

enamel to avoid over-emphasis on color; other features include top-burner Tempa-Plates, disappearing shelf, vanishing grille, oversize expandable baking oven; well-designed, engineered fabricated; merit specified CSHouse 1952.—Western Holly Appliance Company, Inc., Culver City, California.

• (124a) All-Steel Kitchens: Complete information, specification details, planning data Shirley all-steel kitchens; quality units, good contemporary design, excellent engineering; produced in standard series of individual matched units; sinks formed from deep-drawing 14-gauge porcelain-on-enamel to which acid-resistant glass-porcelain is permanently bonded; cabinets cold-rolled furniture steel, solidly spot-welded; finish inside and out baked-on synthetic enamel; flush door, drawer fronts, semi-concealed hinges; rubber bumpers on doors, drawers; exceptionally quiet operation; includes crumb-cup strainer or Consume-away food disposer unit; this equipment definitely worth close study, consideration; merit specified CSHouse 1952.—Shirley Corporation, Indianapolis 2, Indiana.

ARCHITECTURAL PORCELAIN ENAMEL

(929) Architectural Porcelain Veneer: Brochure well illustrated, detailed, on architectural porcelain veneer; glass-hard surface impervious to weather; permanent, color fast, easy to handle, install; lends well to all designs shapes; inexpensive; probably best source of information on new, sound product.—Architectural Division, Porcelain Enamel Publicity Bureau, P. O. Box 186, East Pasadena Station, Pasadena 8, California.

BATHROOM EQUIPMENT

• (90a) Shower Doors, Tub Enclosures: Well prepared two-color brochure American Maid shower doors, tub enclosures; mirror-polished aluminum frames, non-pressure set in neoprene; anti-drip channel, squeegee; continuous piano hinges; highest grade glass; good contemporary corrosive throughout; water-tight glass, design, workmanship; merit specified CSHouse 1953.—American Shower Door Co., 1028 N. La Brea Ave., Los Angeles 38, Calif.

• (68a) Bathroom Accessories: Fully illustrated folder Faries bathroom accessories; clean, simple lines; ingeniously designed to solve placement problems, including adjustment features on several items; particularly good recessed fixtures; this is merit specified for CSHouse 1953.—Faries Manufacturing Co., 1050 East Grand Ave., Decatur, Ill.

CABINETS

• (199a) Jensteel Line consists of over 60 bathroom cabinet models, plus wall hung cabinets and mirrors. Cabinets are engineered and designed to simplify construction and give utmost in function. Write Jensen Industries, 159 South Anderson, Los Angeles 33, California.

• (971) Lighted Bathroom Cabinet: Folder Milwaukee Fluorescent Bathroom Cabinet; completely recessed lighting provides high level diffused illumination; flush mirror; four 20-watt tubes shielded with Corning Albalite translucent opal glass; simply designed, well engineered, soundly fabricated; merit specified for CSHouse 1953.—Northern Light Company, 1661 N. Water St., Milwaukee, Wis.

DECORATIVE ACCESSORIES

(122a) Contemporary Ceramics: Information, prices, catalog contemporary ceramics by Tony Hill; includes full range table pieces, vases, ash trays, lamps, specialties; colorful, well fired, original; among best glazes in industry; merit specified several times CSHouse Program magazine Arts & Architecture; data belong in all contemporary files.—Tony Hill, 3121 West Jefferson Boulevard, Los Angeles, California.

(200a) KITES, by John Freeman. Buoyant structures solve the problem of adding warmth and color to contemporary interiors. Custom design considers the architectural elements of the house. Hand crafted, durable construction. Complete information: Kites, 819 N. Beverly Glen Blvd., Los Angeles 24, California.

(105h) Mobiles by Harry Hess: 8 individually packaged and constructed designs. Known for simplicity of color and form, crisp design conception and free movement of each element. Illustrated brochure gives dimensions, materials and moderate prices. Also available are custom designs for architects and interior decorators, from Mobile Designs, Inc., By Harry Hess, 1503 East 55th Street, Chicago 15, Ill.

(176a) Wire Sculpture: Information on complete line of wire sculpture wall pieces in three dimensions. Ten distinctively different designs for walls, fireplaces, bars, etc.—Jer-O-Mar Creations, 12028 Guerin Street, Studio City, California.

(19a) Decorative Glass: "Modernize Your Home With Decorative Glass" is the title of new Mississippi Glass Company booklet featuring actual photographs that show how figured glass adds charm to the home; enlivens and brightens every room in the house; makes each radiant with interest; free copy on request.—Mississippi Glass Company, 88 Angelica Street, St. Louis 7, Missouri.

(137a) Contemporary Architectural Pottery: Information, illustrative matter excellent line of contemporary architectural pottery designed by John Follis and Rex Goode; large man-height pots, broad and flat garden pots; mounted on variety of black iron tripod stands; clean, strong designs; data belongs in all files.—Architectural Pottery, Box 4664 Village Station, Los Angeles 24, California.

FABRICS

(171a) Contemporary Fabrics: Information one of best lines contemporary fabrics by pioneer designer Angelo Testa. Includes hand prints on cottons and sheers, woven design and correlated woven solids. Custom printing offers special colors and individual fabrics. Large and small scaled patterns plus a large variety of desirable textures furnish the answer to all your fabric needs; reasonably priced. Angelo Testa & Company, 49 East Ontario Street, Chicago 11, Illinois.

(148a) Fabrics: Sample book available to qualified buyers, architects, designers, interior decorators, etc. Good collection, both Belgium and English imported linens. Large line of woven textures, specializing contemporary fabrics. Also broadly diversified line casements. Wide color ranges. Harmill Fabrics, 106 S. Robertson Blvd., Los Angeles 48, Calif.

(161a) Highly original fabrics for custom lamp shades. Contemporary in design, utilizing unusual and striking decorative details. Individually designed to carry out all specified decorative motifs. Most unusual. Fabulous Fabrics.—8273 Clinton Street, Los Angeles 48, Calif.

FLOOR COVERINGS

(989) Custom Rugs: Illustrated brochure custom-made one-of-a-kind rugs and carpets; hand-made to special order to match wallpaper, draperies, upholstery, accessories; seamless carpets in any width, length, texture, pattern, color; inexpensive, fast service; good service, well worth investigation.—Rug-crofters, Inc., 143 Madison Avenue, New York 16, N.Y.

FURNITURE

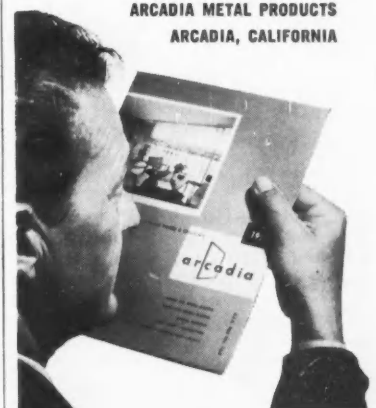
(314) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs by Eames, Aalto, Rhode, Noguchi, Nelson; complete decorative service.—Frank Brothers, 2400 American Avenue, Long Beach, Calif.

(188a) Baker Modern Furniture: Information complete line new contemporary furniture designed by Finn Juhl, tables, cabinets, upholstered pieces, chairs; represents new concept in modern furniture; fine detail and soft, flowing lines combined with practical approach to service and comfort; shelf and cabinet wall units permit exceptional flexibility in arrangement and usage; various sections may be combined for specific needs; cabinet units have wood or glass doors; shelves and trays can be ordered

You owe it to yourself... to know the important points of difference between Arcadia and other types of sliding glass doors. Spend just a few minutes with Arcadia's new 1955 catalog and decide for yourself. See it in Sweet's—phone your Arcadia distributor—or wire us collect for prompt action.

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in any combination; free standing units afford maximum storage; woods are English hawthorn, American walnut, white rock maple in contrasting colors—almost true white and deep brown; most pieces also available in all walnut; wood and provides protection against special finish preserves natural finish of wear and exposure to moisture; excellent craftsmanship; data belong in all contemporary files; illustrated catalog available.—Baker Furniture, Inc., Grand Rapids, Michigan.

(323) Furniture, Custom and Standard: Information one of best known lines contemporary metal (indoor-outdoor) and wood (upholstered) furniture; designed by Hendrik Van Keppel, and Taylor Green—Van Keppel Green, Inc., 9501 Santa Monica Boulevard, Beverly Hills, Calif.

(174a) Information available on contemporary grouping, black metal in combination with wood, for indoor-outdoor use. Illustrated catalogue of entire line offers complete information.—Vista Furniture Company, 1541 West Lincoln, Anaheim, California.

(206a) Mogensen/Combs of Brentwood Village, 11708 Barrington Court, West Los Angeles, at Sunset Boulevard, is the place in Southern California for Scandinavian Modern. This handsome shop represents and has stock of Scandinavian furniture, decorative fabrics, floor coverings, lamps and shades, graphic art books, ceramics, greeting cards, wall papers, silver, jewelry, stainless steel, fine china, crystal and pewter. If impossible to visit this shop write for the complete brochure giving details and photographs of the stock. Mogensen/Combs of Brentwood Village, Arizona 7-7202.

(221a) Italian Marble Table Tops: Rene Brancusi's extraordinary collection of regal marble table tops, imported directly from Italy, is presented in newly published brochure now available. The table tops come in every size, shape and color, elegantly combined with solid brass, wood and wrought iron bases, custom designed or constructed to individual specifications. For further information, write to Rene Brancusi, 996 First Avenue at 55th Street, New York City, or 928 North La Cienega, Los Angeles, California.

(230a) Contemporary Office Furniture: Newly published illustrated brochure describing contemporary high-style office furniture in CMF quality line. Many examples shown, including such features as solid brass hardware, full-size file drawers fitted for Pendaflex File Folders; wide range of beautiful cabinet woods combined with cigarette-proof micarta tops. Perfect workmanship, finish of this handsome line, combined with moderate price, make it ideal for retail stores, offices, reception room. C M F has recently affiliated with Vista Furniture Company of Anaheim. For full information and complete price list, write to Costa Mesa Furniture Mfg. Co., Dept. AA, 2037 Placentia St., Costa Mesa, California.

(201a) Office Interiors, Wholesale: The West's most complete selection of Office Furniture. Top lines represented: Columbia Steel Files and Desks, Tye Lamp, Wilshire House Royal Metal Chairs, Doten-Duten, etc. Complete coordinated grouping of new Feldman-Selje designs of Executive Secretarial, Receptionist Office Furniture finished in walnut and Zolatone. Spacious showroom (9000

square feet). Many different styles of accessories and erecting fabrics for office decor. Free catalog on request. Office Interiors, 8751 Beverly Blvd., Los Angeles, California.

HEATING & AIR CONDITIONING

(143a) Combination Ceiling Heater, Light: Comprehensively illustrated information, data on specifications new NuTone Heat-a-lite combination heater, light; remarkably good design, engineering; prismatic lens over standard 100-watt bulb casts diffused lighting over entire room; heater forces warmed air gently downward from Chromalox heating element; utilizes all heat from bulb, fan motor, heating element; uses line voltage; no transformer or relays required; automatic thermostatic controls optional; ideal for bathrooms, children's rooms, bedrooms, recreation rooms; UL-listed; this product definitely worth close appraisal; merit specified CSHouse 1952—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(224a) Thermador Wall Heat Fan—Information now available on this sturdy, compact, safe unit—quickly installed, economical to use. Separate switches for fan and heat, neon working indicator light. Lower grille forces warm air downward creating less heat waste. Fan action induces constant air flow over resistance coils, preventing oxidation and deterioration through red glow. Choice of handsome finishes in bronze, white enamel or stainless steel. Write to Thermador Electrical Mfg. Company, Los Angeles 22, Calif.

✓ (233a) Pryne Blo-Fan: Ceiling "Spot" ventilator. Newly available information describes in detail the principles and mechanics of Blo-Fan, an effective combination of the breeze fan and the power of a blower in which best features of both are utilized. Includes many two-color illustrations, helpful, clearly drawn diagrams, specifications and examples of fans of various types and uses. Blo-Fan comes in three sizes for use in various parts of the house and can also be combined with a recessed light unit, amply illuminating range below. For this full and attractive brochure, write to Pryne & Co., Dept. AA, 140 N. Towne Ave., Pomona, California.

(55) Water Heaters, Electric: Brochure, data electric water heaters; good design.—Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, California.

(542) Furnaces: Brochures, folders, data Payne forced air heating units, including Panelair Forced Air Wall heater, occupying floor area of only 29-3/8" x 9 1/2"; latter draws air from ceiling, discharges near floor to one or more rooms; two speed fan.—Payne Furnace Company, Monrovia, Calif.

(115h) American-Standard Radiator Heating: Invaluable new Catalogue R52 for all who sell, select, install radiator heating equipment. Easy to use, index tabs for each section. Liberally illustrated, contains full ratings, technical data, dimensions of all radiator heating equipment made by firm, including boilers, radiation equipment of all types, conversion burners and water heaters, controls and accessories. Public Relations Dept., American Radiator & Standard Sanitary Corp., Pittsburgh 30, Pa.

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45

(116h) Thermo-Base: Simplified, remarkably adaptable system of baseboard warm air heating. Made in 8', 5', 3' units, air uniformly discharged over length of unit. May be painted to blend with decorating scheme, used with any type floor in new or old construction. Complete story with instructions told in catalog presented by Gerwin Industries, 214 Spring St., Michigan City, Ind.

• (127a) Registers, Grilles: Comprehensive 44-page illustrated catalog giving complete information, technical data, sizing charts Hart & Cooley registers, grilles; include full range gravity and air conditioning, furnace accessories; good source of information, particularly in terms of installation, requirement features; well worth file space; these products merit specified CSHouse 1952.—Hart & Cooley Manufacturing Company, Holland, Mich.

• (9a) Automatic Kitchen Ventilators: Folder Fasco automatic kitchen ventilators; keeps kitchens clean, cool, comfortable; expel steam, grease, cooking odors; outside wall, inside wall, "ceiling-wall" installations; completely automatic, easy to install, clean; Fasco Turbo-Radial impeller; well engineered, well designed; merit specified for CSHouse 1952.—Fasco Industries, Inc., Rochester 2, N. Y.

(907) Quick Heating: Comprehensive 12-page catalog featuring Markel Heat-aire electrical space heaters; wall-at-tachable, wall-recessed, portable; photographs, technical data, non-technical installation data; good buyer's guide.—Markel Electric Products, Inc., Buffalo 3, N. Y.

LANDSCAPING

✓ (239a) Specimen plants, tropicals, containers available at Van Herrick's, merit specified for landscaping of CSHouse No. 17. Consultation and fully qualified service. Send for information on plant care.—Van Herrick's, 10150 National Blvd., Los Angeles, California.

LIGHTING EQUIPMENT

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering.—

Prescolite Mfg. Corp., 2229 4th Street, Berkeley 10, California.

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, down lights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950 Stamford Lighting, 431 W. Broadway, New York 12, N. Y.

(782) Sunbeam fluorescent and incandescent "Visionaire" lighting fixtures for all types of commercial areas such as offices, stores, markets, schools, public buildings and various industrial and specialized installations. A guide to better lighting, Sunbeam's catalog shows a complete line of engineered fixtures with comprehensive technical data and specifications. The catalog is divided into basic sections for easy reference.—Sunbeam Lighting Company, 777 East 14th Place, Los Angeles 21, California.

• (375) Lighting Fixtures: Brochures, bulletins Prylites, complete line recessed lighting fixtures, including specialties; multi-colored dining room lights, automatic closet lights; adjustable spots; full technical data, charts, prices.—Pryne & Company, Inc., 140 North Towne Avenue, Pomona, Calif.

(909) Architectural Lighting: Exceptionally well prepared 36-page catalogue architectural lighting by Century for stores, display rooms, show windows, restaurants, museums, churches, auditoriums, fairs, exhibits, hotels, night clubs, terminals; features optical units, downlights, decorative units, reflector units, fluorescent units, spots, floods, strips, special signs, color media, dimmers, lamps, controls; full data including prices; worth study, file space.—Century Lighting, Inc., 521 West Forty-third Street, New York 36, New York.

(909) Architectural Lighting: Exceptionally well prepared 36-page catalogue architectural lighting by Century for stores, display rooms, show windows, restaurants, museums, churches, auditoriums, fairs, exhibits, hotels, night clubs, terminals; features optical units, downlights, fluorescent units, spots, floods, strips, special signs, color media, dimmers, lamps, controls; full data, including prices; worth study, file space.—Century Lighting, Inc., 521 West Forty-third Street, New York 36, New York.

(170a) Architectural Lighting: Full information new Lightolier Calculte fixtures; provide maximum light output evenly diffused; simple, clean functional form: square, round, or recessed with lens, louvers, pinhole, albalite or formed glass; exclusive "torsionite" spring fastener with no exposed screws, bolts, or hinges; built-in fiberglass gasket eliminates light leaks, snug self-leveling frame can be pulled down from any side with fingertip pressure, completely removable for cleaning; definitely worth investigating.—Lightolier, 11 East Thirty-sixth Street, New York, New York.

(159a) Decorative Lighting: Custom-made lighting fixtures, residential and commercial, specially designed by our staff of designers and artists and executed by skilled craftsmen. Designing service available on modern and period styling; special attention given to your specifications and design.—Sidney C. Dorner Company, 548 North La Cienega Boulevard, Los Angeles 48, California.

(34a) Accent and Display Lighting Brochure excellently designed contemporary Amplex "Adapt-a-Unit" Swivelite fixtures; clean shapes, smart appearance, remarkable flexibility, ease of handling; complete interchangeability of all units, models for every type of dramatic lighting effects; includes recessed units, color equipment; information on this equipment belongs in all files.—Amplex Corporation, 111 Water Street, Brooklyn 1, New York.

(27a) Contemporary Commercial Fluorescent, Incandescent Lighting Fixtures: Catalog, complete, illustrated specification data Globe contemporary commercial fluorescent, incandescent lighting fixtures; direct, indirect, semi-indirect, accent, spot, remarkably clean design, sound engineering; one of most complete lines; literature contains charts, tables, technical information; one of best sources of information on lighting.—Globe Lighting Products, Inc., 2121 South Main Street, Los Angeles 7, Calif.

(964) Bank, Office Lighting: Brochure planned lighting for banks, office; covers recent advances use standard lighting equipment for architectural, illuminating results and influences properly maintained foot-candle levels to improve efficiency, increase working accuracy, add visual comfort; data costs, installation, maintenance; well illustrated; one of best sources information on subject.—Pittsburgh Reflector Company, 452 Oliver Building, Pittsburgh 22, Pa.

MISCELLANEOUS

(360) Telephones: Information for architects, builders on telephone installations, including built-in data.—A. F. DuFault, Pacific Telephone & Telegraph Company, 740 So. Olive St., Los Angeles, California.

✓ (240a) Anthony Bros. pools introduce easy-to-operate rust-proof filter system, with highly effective bacteria elimination. Nighttime illumination by underwater light. Special ladder a unique feature. Will design and build pool of any size. Terms can be arranged to customer's satisfaction. Write for brochure, Anthony Bros. Dept. AA, 5871 East Firestone Blvd., South Gate, Calif.

PAINTS, SURFACE TREATMENT

(197a) "This is Mosaic Tile": 16-page catalog describing many types clay tile. Outstanding because of completeness of product information, organization of

material, convenience of reference, quality of art and design. Copies of award-winning Tile Catalog presented by The Mosaic Tile Company, Zanesville, Ohio.

(160a) Mosaic Clay Tile for walls and floors—indoors and out. The Mosaic Line includes new "Formfree" Patterns and Decorated Wall Tile for unique random pattern development; colorful Quarry Tile in plain and five "non-slip" abrasive surfaces; and handcrafted Faience Tile. The Mosaic Tile Company, 829 North Highland, Hollywood 38, Hollywood 4-8238.

(227a) Mikro-Sized Tile—Newly perfected, precision ground tile described as most important development in 20 years of tile making. Reduces setting time, insures perfect alignment of joints, even on adjacent walls with integral corners. Spacing lugs on two edges only—twice the size of regular lugs—providing standard 3/64 inch joints. Time saved by elimination of shimming, sanding, juggling as tiles are uniform in size. For detailed information, write to Mr. Allan Paul, Adv. Mgr., Gladding, McBean Company, Dept. AA, 2901 Los Feliz Blvd., Los Angeles, Calif.

(228a) Mosaic Western Color Catalog—In colors created especially for Western building needs, all of the clay tile manufactured by The Mosaic Tile Company is conveniently presented in this new 8-page catalog. Included in their various colors are glazed wall tile, ceramic, Velvetex and Granitex mosaics, Everglaze tile and Carlyle quarry tile. Completing the catalog is data on shapes, sizes and trim, and illustrations of a popular group of Mosaic All-Tile Accessories for kitchens and baths. For your copy of this helpful catalog, write The Mosaic Tile Company, Dept. AA, 829 North Highland Avenue, Hollywood 38, California.

(219a) Permalite-Alexite Concrete Aggregate: Information on extremely lightweight insulating concrete for floor slabs and floor fills. Makes unexcelled insulating base for radiant heating units due to cellular structure sealed by microscopic volcanic glass walls. Weighs as little as 20 to 40 lbs./cu. ft. and has adequate compression strength for this type concrete. Requires less handling and cleaning up and provides higher yield than all other perlite aggregates. Can be applied to cellular steel or pan floors. Extremely efficient as it is impervious to moisture; unaffected by extremes of temperature and accommodates considerable amount of earth movement without cracking. For your copy, write to Permalite, Perlite Div., Dept. AA Great Lakes Carbon Corporation, 612 So. Flower Street, Los Angeles 17, California.

(925) Portland Cement Paint: Folder L & S Portland Cement paint merit specified for use CSHouse 1950; for concrete, stucco, masonry, new galvanized iron, other surfaces; long wearing, won't absorb moisture, fire retardant; easy to apply with brush, spray; used for 30 years.—General Paint Corporation, 2627 Army Street, San Francisco, Calif.

(166a) Imported Danish Cork Tiles: Information and samples, tongue and groove, 5/16" thick, 50% more Cork, 50% denser, no fillers, longer wearing, fine precision cutting, flat laying, light and dark random colors, ultimate style and beauty, reasonable, direct from importer.—Hill Corporation, 725 Second Street, San Francisco 7, California.

(924) Sash and Trim Colors: Folder strong, durable sash and trim colors

ground in treated oils; pure, light-fast pigments combined with specially formulated synthetics; won't check, crack, withstands discoloration, retains gloss, flows easily but won't run, sag; good hiding capacity; worth investigation.—General Paint Corporation, 2627 Army Street, San Francisco, Calif.

(162a) Zolatone Process: Information on new revolutionary painting system; true multi-color paint permits application to a surface of multi-color pattern in single spray coat; no special spray equipment required nor special techniques; multiple colors exist separately within Zolatone finish, do not merge nor blend; intermixing of varying ratios of colors and sizes of aggregates produces infinite number of possible multi-color blends; washable, exceptionally abrasion resistant; provides excellent finish for most materials used in building construction: wood, metal, plaster, cement, stone, glass, tile, wall boards, Masonite, paper; tends to conceal flaws and surface imperfections; used to paint exterior surface of new J. W. Robinson Building in Beverly Hills; information belongs in all files.—Manufactured by Paramount Paint and Lacquer Company, 3431 E. 15th St., Los Angeles 23.

(938) Paint Information Service—authoritative, complete—especially for Architects. Questions to all your finish problems answered promptly and frankly, with the latest information available. No obligations. Also color samples and specifications for L & S Portland Cement Paint, the unique oil-base finish for masonry, galvanized steel. Used on the West's most important jobs. General Paint Corp., Architectural Information Department, 2627 Army St., San Francisco 19, Calif.

(112h) "Spray it and forget it": Hunt Process concrete curing compounds insure full strength of concrete to every surface. Uniform in effect, applied simply; requires no further attention after application. Seals in mixing water at most critical curing time with impervious film. Increased efficiency, decreased cost. Complete, illustrated brochure published by Hunt Process Co., Inc., 7012 Stanford Ave., Los Angeles 1, California.

ROOFING

✓ (146a) Fiberglas (T.M.Reg. U.S. Pat. Off.) Building insulations—Application data, specifications for insulating walls, top floor ceilings, floors over unheated space. Compression-packed, long continuous rolls, self-contained vapor barrier. Goes up quickly, less cutting and fitting. High thermal efficiency. Non-settling, durable, made of ageless glass fibers. Owens-Corning Fiberglas Corp., Toledo 1, Ohio.

✓ (223a) Built-up Roofs—Newest brochure of Owens-Corning Fiberglas Corp. outlining and illustrating advantages of a Fiberglas-reinforced built-up roof. A built-up roof of Fiberglas is a monolithic layer of water-proofing asphalt, reinforced in all directions with strong fibers of glass. The porous sheet of glass fibers allows asphalt to flow freely, assures long life, low maintenance and resists cracking and "alligatoring." The easy application is explained and illustrated in detail with other roofing products illustrated. Owens-Corning Fiberglas Corp., Pacific Coast Division, Dept. AA, Santa Clara, Calif.

• (191a) Roofing Granules: Crushed natural colored rock for built up roofs. Bronze, Salmon Pink, Sea-foam Green

rock screened in two sizes, 1/4" x 1/4" and 1/2" x 1/2". Blending of colors provides unique individuality. Porosity, opacity make the built up roof one of best available, to last 20 to 30 years. Desert Rock Milling Company, 2270 Jesse St., Los Angeles 23, Calif.

• (95) Roof Specifications: Information packed 120-page manual built-up roof specifications featuring P-E built-up roofs; answers any reasonable roofing problem with graphs, sketches, technical data.—Pioneer-Flintkote Company, 5500 South Alameda Street, Los Angeles, Calif.

SASH, DOORS AND WINDOWS

✓ (212a) Glide Aluminum Sliding Windows: Complete Glide brochure available on aluminum sliding windows, engineered with precision, made of finest extruded aluminum, stainless steel weatherstripping and rollers for better performance, endurance. Advantages: eliminates need for costly cleaning apparatus, scaffolding; easier, less expensive installation; never requires painting; lowers insurance rates; guaranteed for life of building. Write to L. Pinson, Dept. AA, Glide Windows, Inc., 7463 Varna Ave., No. Hollywood, Calif.

(106a) Accordion-Folding Doors: Brochure, full information, specification data Modernfold accordion-folding doors for space-saving closures and room division; permit flexibility in decorative schemes; use no floor or wall space; provide more space; permit better use of space; vinyl, durable, washable, flame-resistant coverings in wide range colors; sturdy, rigid, quiet steel working frame; sold, serviced nationally; deserves closest consideration; merit specified CSHouse 1952.—New Castle Products, Post Office Box 823, New Castle, Ind.

(210a) Soulé Aluminum Windows; Series 900: From West's most modern aluminizing plant, Soulé's new aluminum windows offer these advantages: aluminite finish for longer wear, low maintenance; tubular ventilator sections for maximum strength, larger glass area; snap-on glazing beads for fast, permanent glazing; Soulé putty lock for neat, weather-tight seal; bind-free vents, 90% openings; 3/4" masonry anchorage; installed by Soulé-trained local crews. For information write to George Cobb, Dept. BB, Soulé Steel Company, 1750 Army Street, San Francisco, Calif.

(214a) Awning Windows: Illustrated brochure describes true awning window. Performance-proven in all climates, with a fourteen-year record of satisfactory service. Provides rain protection when open 100% ventilation control, closes tight. Inside screens interchangeable with storm sash.—Gate City Sash & Door Company, Box 901, Fort Lauderdale, Florida.

(209a) "Arislide Steel Sliding Doors": Illustrated 8-page catalog gives detailed specifications on sliding doors for all residential, commercial constructions. Frames, sliding units of formed steel, corners continuously welded, exposed surfaces ground. Stainless steel capped track, fully weatherstripped, roller bearing rollers adjustable without removing door from frame. Bronze handles, foot bolt; lever latch hardware, cylinder locks also available. Various sizes; special types. For free copy, write N. K. Juvet, Dept. AA, Steel Windows Division, Michel & Pfeffer Iron Works, Inc., 212 Shaw Rd., So. San Francisco, Calif.

(202A) Profusely illustrated with contemporary installation photos, the new 12 page catalog-brochure issued by Steelbilt, Inc., pioneer producer of steel frames for sliding glass doorwalls and windows, is now available. The Brochure includes isometric renderings of construction details on both Top Roller-Hung and Bottom Roller types; 3" scale installation details; details of various exclusive Steelbilt engineering features; basic models; stock models and sizes for both sliding glass doorwalls and horizontal sliding windows. This brochure, handsomely designed, is available by writing to Steelbilt, Inc., Gardena, Cal

(356) Doors, Combination Screen-Sash; Brochure Hollywood Junior combination screen metal sash doors; provides ventilating screen door, sash door; permanent outside door all in one.—West Coast Screen Company, 1127 East Sixty third Street, Los Angeles, California (in 11 western states only.)

(229a) Multi-Width Stock Doors: Innovation in sliding glass door industry is development of limitless number of door widths and types from only nine Basic Units. 3-color folder now available illustrates with cutouts nearly every width opening that can be specified without necessity of custom sizes. Maximum flexibility in planning is allowed by simple on-the-job joining of stock units forming water-tight joint with snap-on cover-plate. Folder lists standard height of stock doors combined with several examples of width. Combination of Basic Units makes possible home and commercial installations in nearly every price category. For more information, write to Arcadia Metal Products, Dept. AA, 324 North Second Avenue, Arcadia, California.

(712) Sliding Glass Doors, steel framed: Weather-sealed box section head of bonderized steel; handsome solid bronze hardware and tamper-proof, up-action cam night latch. Brass sheaves, adjustable to assure weathertight fit, roll on stainless steel track. Complete catalogue illustrating standard types and sizes with details of installation.—Arcadia Metal Products, 324 North Second Ave., Arcadia, California.

SPECIALTIES

(152) Door Chimes: Color folder Nu-Tone door chimes; wide range styles, including clock chimes; merit specified CSHouse 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(183a) New Recessed Chime, the K-15, completely protected against dirt and grease by simply designed grille. Ideal for multiple installation, provides a uniformly mild tone throughout house, eliminating a single chime too loud in one room. The unusual double resonator system results in a great improvement in tone. The seven-inch square grille is adaptable to installations in ceiling, wall and baseboards of any room.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

STRUCTURAL BUILDING MATERIALS

207A—Unusual Masonry Products; complete brochure with illustrations and specifications on distinctive line of concrete masonry products. These include: Flagcrete—a solid concrete veneer stone with an irregular lip and small projections on one face—reverse face smooth; Romancrete—solid concrete veneer resembling Roman brick but more pebbled surface on the exposed face; Slumpstone Veneer—four-inch wide concrete veneer stone, softly irregular surface of uneven, rounded projections—all well suited for interior or exterior architectural veneer on buildings, houses, fire places, effectively used in contemporary design. Many other products and variations now offered. These products may be ordered in many interesting new colors. Brochure available by writing to Department AA, General Concrete Products, 15025 Oxnard Street, Van Nuys, California.

(205A) Modular Brick and Block: The Modular and Rug Face Modular Brick, the Modular Angle Brick for bond beams and lintels, the Nominal 6" Modular Block and the Nominal 8" Modular Block, have all been produced by the Davidson Brick Company as a result of requests from the building trade and realization that all building materials can be worked together with simplicity and economy only with Modular Design.

The materials now in stock are available from the Davidson Brick Company in California only, 4701 Floral Drive, Los Angeles 22, California.

(211a) New Soulé Steel Stud: Major improvement in metal lath studs, Soulé's new steel studs were developed to give architects, builders stronger, lighter, more compact stud than previously available. Advantages: compact open-web design, notched for fast field-cutting; continuous flanges; five widths; simplifies installation of plumbing, wiring, channel. For steel stud data write George Cobb, Dept. AA, Soulé Steel

Company, 1750 Army Street, San Francisco, California.

(208a) Texture One-Eleven Exterior Fir Plywood: This new grooved panel material of industry quality, is in perfect harmony with trend toward using natural wood textures. Packaged in two lengths and widths; has shiplap edges; applied quickly, easily; immune

to water, weather, heat, cold. Uses include: vertical siding for homes; screening walls for garden areas; spandrels on small apt., commercial buildings; inexpensive store front remodeling; interior walls, ceilings, counters. For detailed information write Dept. AA, Douglas Fir Plywood Association, Tacoma 2, Washington.

(Continued from Page 23)

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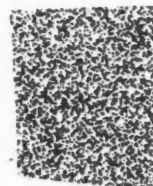
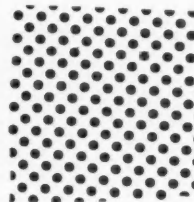
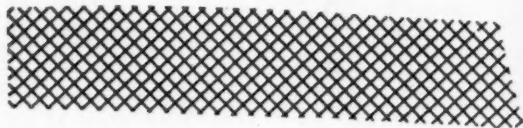
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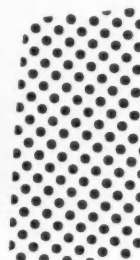
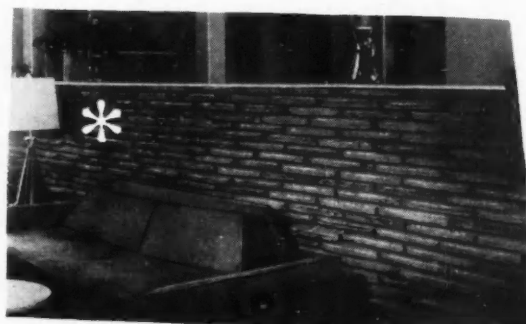
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